

modern PHOTOGRAPHY

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L. WILLINGER

CHEESECAKE I LOVE IT — GOWLAND
I HATE IT — MUNKACSI

When was the *last* time you took a "snapshot"?

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"AMERICA AT PLAY" COLOR CONTEST!

GRAND PRIZE—FORD CUSTOM SEDAN
Value \$1800 (Approx.)

87 PRIZES IN ALL

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3rd Prize	500.00 IN CASH
4th Prize	500.00 IN CASH
5th Prize	Total Value \$442.45
(AnSCO f3.5 Synchronized Reflex Camera, Case, and Lens Accessory Set PLUS \$200.00 AnSCO Merchandise of Your Choice.)	
6th Prize	Total Value \$392.45
(AnSCO f3.5 Synchronized Reflex Camera, Case, and Lens Accessory Set PLUS \$150.00 AnSCO Merchandise of Your Choice.)	
7th Prize	Total Value \$342.45
(AnSCO f3.5 Synchronized Reflex Camera, Case, and Lens Accessory Set PLUS \$100.00 AnSCO Merchandise of Your Choice.)	
30 Prizes	\$100.00 IN ANSCO MERCHANDISE
50 Prizes	50.00 IN ANSCO MERCHANDISE
TOTAL PRIZES \$10,000.00	

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With the finest color film at your command . . . AnSCO *Natural Color* . . . you now can win a cash award or any of the other 84 grand prizes. Enter today—and submit as many transparencies as you wish! See your dealer for **FREE** Contest Entry Blank. Be sure to read **RULES** carefully, and get going now! Only AnSCO transparencies accepted—entries of top 7 winners become property of AnSCO!

GET FREE ENTRY BLANK AT YOUR DEALER'S!
CONTEST OPEN NOW—CLOSES AUG. 31, 1951



CONTEST RULES

- (1) Only "human interest" snapshots that tell a story will be considered. Do not submit landscapes, views or still lifes.
- (2) Contest is open to all residents of the Continental United States and Canada, except employees of AnSCO, their advertising agency, and their families. **CONTEST OPEN NOW—CLOSES AUGUST 31, 1951, AT MIDNIGHT.** No entry fee required.
- (3) Any number of roll, sheet or 35mm color transparencies made on AnSCO Film may be submitted. These must be accompanied by Entry Blank, and each entry blank must be accompanied by top panel of AnSCO Color Film box (or reasonable facsimile).
- (4) Entry Blanks are obtainable *free* wherever AnSCO Color Film is sold.
- (5) Transparencies which have been published or accepted for publication, or are under consideration for purchase or other awards are not eligible.

- (6) Winners will be notified by mail after Contest closes and will also be announced in photographic magazines. The first 7 prize winning entries become property of AnSCO for use in any way AnSCO chooses. Releases must be available for identifiable people.
- (7) All entries will be returned as quickly as possible, providing a self-addressed and stamped envelope is included. Postage provided on envelope determines method of return. Do not send postage separately. AnSCO will not be able to enter into correspondence regarding entries.
- (8) Judges in Contest will be Jerry Cooke, President of American Society of Magazine Photographers; Joseph Wurzel, Picture Editor, Look Magazine; Joseph Costa, Chief Photographer, Sunday Mirror Magazine (King Features Syndicate); George Green, Editor, Camera Eye, Boston Globe; Faye Emerson, noted television star; none connected with AnSCO or its advertising agency. Decisions are final.
- (9) Entries must be postmarked not later than mid-

night, August 31, 1951. AnSCO will exercise utmost care in handling entries, but cannot assume responsibility for loss or damage of Contest entries.

(10) Mail entries to AnSCO, Binghamton, N. Y. Canadian entries must be mailed to AnSCO of Canada Limited, 60 Front St. W., Toronto 1, Ontario.
FINAL CLOSING DATE: MIDNIGHT, AUGUST 31, 1951



ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality"

PETER GOWLAND GOES TO THE BEACH

WITH HIS POLAROID
LAND CAMERA



Time and again, Peter Gowland has demonstrated his special talents for making top-notch beach scenes.

And it isn't easy. Sunlight on a bright beach is tricky to handle, and the use of fill-in flash as Gowland has done here doesn't add to the simplicity. But Polaroid pictures-in-a-minute eliminate the guess-work under these conditions . . . and help Gowland select the most effective poses for his models. That's why Peter Gowland is so enthusiastic about his Polaroid Camera.

On the day Gowland made these shots, the sun was bright and high at Paradise Cove, Malibu Beach, California. Most of the pictures were shot at #6 using a No. 5 flash bulb about 6 feet from the subject.

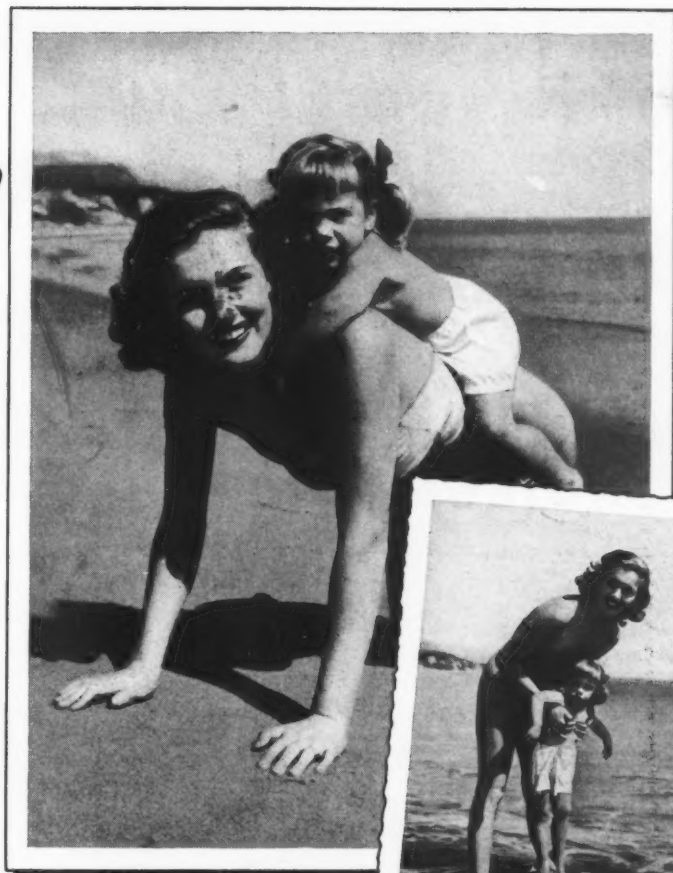
A close look at these Gowland beach scenes reveals some of the important quality advances in Type 41 black-and-white Polaroid film. In brilliance of highlights and excellence of shadow

detail, this new film gives results that challenge comparison with expert darkroom production. Contrast may be controlled dramatically by changing the development time. Prints are completely dry the instant they are removed from the camera.

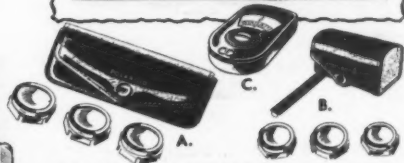
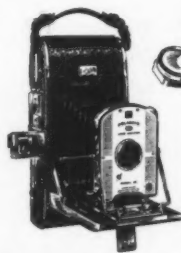
Peter Gowland's pictures also illustrate the fun you can have with a Polaroid Camera this summer . . . all the features of conventional photography plus the reward of seeing your pictures as you take them. Here is photography as it *should* be . . . free from the technical barriers between you and the pictures you are creating.

Until you have used the Polaroid Camera, you haven't enjoyed the thrill of photography in its most pleasurable form.

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at camera stores everywhere



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- C. Polaroid G-E Light Meter. \$15.75*

*plus tax.

Polaroid ® by Polaroid Corporation

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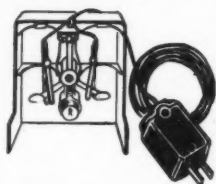
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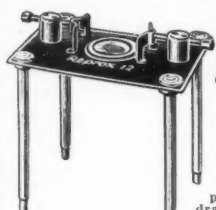
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AUGUST 1951

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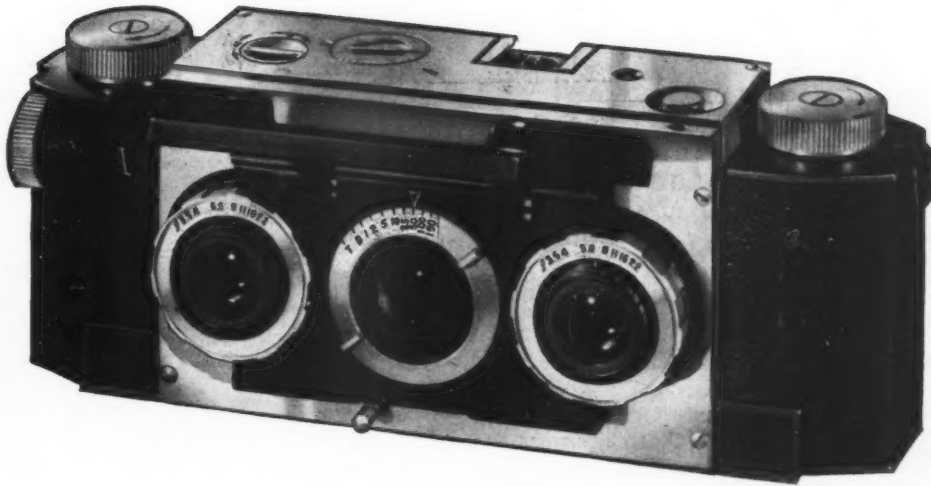
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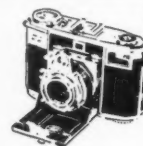
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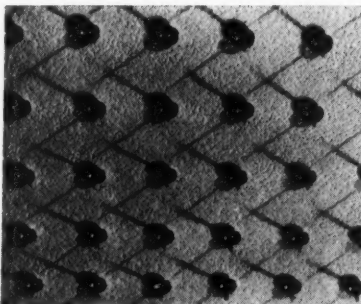
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the last word | letters from our readers

Purity in Pattern Sirs:

Mr. Berko's pattern pictures in the March issue gave me the idea for this tabletop pattern shot. A 16"x20" matte board provided the surface on which thumbtacks were arranged in a pattern. One No. 2 photoflood placed two feet away on one side, and a No. 2 photospot located three feet away on the other side, furnished the illumination and shadow patterns. Using Pan-



chro-Press Type B film in my Busch Pressman camera, I was able to stop down to f/32 by exposing for one sec. Waterbury, Conn. Felix Lamminen

• *Correction: The picture of a boy sitting on a spiral staircase on page 41 of the April issue was credited to William Dennin through an error. Walter S. Meyers of Rochester, N. Y., was the photographer who actually made this shot.—Ed.*

Ssh! This Was a Hollywood Secret!

Sirs:

One of the toughest tasks I ever set for myself was that of getting a picture of my 1½-year-old daughter, Maris, with big tears in her eyes. The more I tried to coax tears, the more she beamed at the camera. Picture #1 is



the kind I was getting until we gave her a slice of lemon to taste. Although

she wasn't at all unhappy with the lemon—Picture #2 shows what happened!

Brooklyn, N. Y.

Sid Toushin

• *For picture #2, please see "I Tried It Myself", page 73—Ed.*

What's in a Name?

Sirs:

I'm inclined to sympathize with photographers whose first names are Percival, Clementine, or Archibald, but not with those who use single names (like chefs and beauticians) just to attract attention. Let's face it—in spite of a rash of names like Ylla, Muky, Dody, and so on, a good picture is the only thing that will command respect for its maker whether his name is John Doe or #478960, Sing Sing. Manhattan, Kans. James Swetnam

Favorite Ciroflex Shot

Sirs:

I sincerely believe that MODERN has passed all other photo magazines since



you increased in size and changed policies. Thus, having just come out of the Air Force Reserves, I want to take advantage of your invitation to readers to submit pictures for possible use in the magazine. The enclosed picture of Joyce Svedman is one of my favorites. It was made at Illinois Beach State Park with a Ciroflex camera, using Ansco Supreme film and a K2 filter. The exposure was 1/100 at f/8. Chicago, Illinois Joseph Minardi

Doc Doesn't Like Ruffles?

Sirs:

Congratulations for proving in your May issue that a nude doesn't have to imitate a statue to be decent, and that ballet is even more beautiful in the nude ("Shooting Action With Photofloods") than with the subject wearing lambchop ruffles. MODERN is a damn good magazine.

Ft. Custer, Mich. Dr. Richard Taylor



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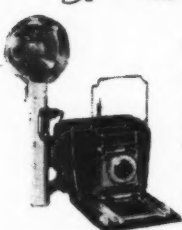
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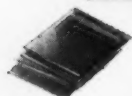
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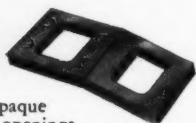
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(IM) PERMANENT PHOTOGRAPHER...

When Edward J. Milla started working as a doorboy at New York's Metropolitan Museum of Art, he was told that there would be a two-week trial period. He still hasn't been officially notified that he was hired. Yet in a quiet little corner room on the first floor of the museum there is now hanging a pictorial review of Milla's career as chief photographer for the museum in recognition of a half century of service and thirty-three years as chief of a department which has photographed everything from mummies to manne-



—METROPOLITAN MUSEUM OF ART

Milla started at the bottom

quins. Milla's file has over 400,000 negatives including photographs of every single work of art at the museum. Quite good, for a man who was never actually hired.

WHAT'LL Y'HAVE? ...

For a number of months now, MODERN has been running shooting scripts for movie makers in each issue covering a variety of subjects. This month, Miriam Raeburn tackles a pretty hot subject, "Beating the Heat."

We'd like to know what particular subjects you'd like to see covered in future movie scripts. If there are any with which you have been having continuity trouble let us know and we'll sic Miriam on 'em.

FASS MAN WITH A BOLSEY ...

A number of months ago, MODERN presented two movie articles by Samuel Fass. Each time we ran into him on business and he wasn't deep in the meshes of the latest movie equipment gadget, he was running around looking for interesting subjects with a Bolsey

slung around his neck. Since the requests for a definitive story on the Bolsey cameras had been mounting, we stopped him one day and asked him to tackle the job of writing the Bolsey article. Sam Fass has been taking pictures for a good many years and with a number of different cameras. What he says about the Bolsey (page 42) makes interesting reading.

ANYONE INTERESTED? ...

One of the major complaints about stereo photography is that it's generally necessary to use a special viewer or projector to see the pictures in three dimension.

But did you know that many persons have the ability to hold the two photographs making a stereo pair in their hand and by relaxing their eyes fuse the two pictures into one stereo shot?

After learning this little trick, stereo pictures can be seen when printed in a magazine or when looking at a stereo pair made for a viewer or projector. Would you like to learn how to do it? If enough readers are interested, we'll let our stereo expert, Julius Kaiser, teach you. He spent an hour with us last week and we've been seeing stereo shots without a viewer ever since.

JUST DESSERTS ...

Most camera fans will be surprised to hear that cheesecake is an edible pastry. Many may reason that this particular dessert was called after the photography of the same name but a jury of six pastry chiefs assure us that the edible type came first. It is rumored that either Fox Talbot or Daguerre ate



... personally, we prefer Grable

a cheesecake before embarking on the discovery of the photographic process—so that ought to cinch it for the chef department.

Photographers Peter Gowland and Martin Munkacs, who let the pro and anti cheesecakes fly at each other this (Continued on page 16)

YOU TOO CAN MAKE OUTSTANDING PHOTOFLASH PICTURES



▲ Raccoons obligingly posed for Harold Moore, of Highland, Ohio, who used a Rolleiflex at f.16 and 1/250th. The raccoons were caged, but still active.

▲ The girl looking at flowers was taken by Ruth F. Bushman, of Philadelphia, with a 4" x 5" Graflex at f.16 and a 200th using two #31 photoflash bulbs.

Animals or children, both active and restless, require speed of decision. Yet, this speed should not be allowed to lessen photographic care and precision.

The raccoons have sharpness and good composition *plus* lighting contrast to emphasize their natural charm. The composition resulted from careful cropping; the lighting came from a single #5 bulb near the camera. A low camera, plus two lights were used for the picture of the girl; one bulb was high and in front, the other, low and deflected for side-lighting contrast.

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comparable reductions

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for negatives from mini-
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Reg. \$44.50 **SPECIAL \$33.50**
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for negatives up to 2 1/4 x 3 1/4"

Includes F7.9 lens

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- Takes large 2 1/4 x 3 1/4 pictures
- Comparable to cameras costing
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- Schneider F4.5 coated lens in Vario shutter
- Built-in flash
- Speeds of 1/25th to 1/200th

Camera... Reg. \$34.50

Kalart Flash Gun... Reg. 8.95

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2 1/4 x 3 1/4 or 1 1/2 x 2 1/4

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(Latest 1951 model)

With coated Tessar F3.5 lens, compur rapid
shutter, coupled range finder, built-in flash.

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accepted in trade.

35mm CAMERAS

	Reg.	Sale
Kodak 35 F5.6 lens...	\$29.50	\$12.50
Kodak 35 R.F., F3.5 lens, case...	96.00	47.50
Argus A2, coated F4.5 lens, case L.N.	29.75	17.50
Argus C, F3.5, range finder, case...	42.50	19.50
Universal Mercury I, F3.5 lens...	42.50	14.50
Universal Mercury II, ctd. F3.5, case...	75.00	24.50
Robot II, Zeiss Biotar F2 lens, case...	175.00	68.50
Minox II, F3.5 lens, case & chain L.N.	117.50	62.50
Vokar II, ctd. F2.8, cpid. R.F., case...	95.00	38.50
Retina II, Schneider F2, R.F., case...	197.75	79.50
Retina II A, Coated Schneider F2, R.F., L.N.	197.75	99.50
Retina II B, Coated Schneider F2, built in flash, coupled R.F. new...	197.75	124.50
Retina II A, with new transport lever, ctd. F2, built in flash, new...	225.00	142.50
Same as above with Schneider Xenon F2 lens, new...	220.00	137.50
Leica Model D, Elmar F3.5, R.F., case...	150.00	88.50
Leica III C, ctd. Summarit F2 lens, L.N.	350.00	219.50
Leica III C, ctd. Zeiss Sonnar F1.5 lens, L.N.	375.00	197.50
Leica III F, latest, coated Summarit F2, L.N.	385.00	279.50
Contax I, slow speeds, Sonnar F1.5, case...	250.00	99.50
Contax II, Sonnar F2, case...	245.00	147.50
Contax III, Sonnar F1.5, case...	375.00	179.50
Contax II A, latest, T coated Sonnar F1.5, L.N.	476.00	295.50

PRESS AND VIEW CAMERAS

2 1/4 x 3 1/4 Plaubel Makina III, Anticomar F2.9 lens, built in flash, coupled range finder, includes focussing panel, 9 holders, film pack adapter, roll holder, 2 filters, proxar lens, flash gun, excellent condition...	450.00	225.00
2 1/4 x 3 1/4 Busch Pressman, Skopar F4.5, Compur...	95.00	38.50
6 x 9 cm. Zeiss Maximar A, Tessar F4.5, Kalart R.F.	90.00	35.00
3 1/4 x 4 1/4 Amnir, Speed Graphic, Tessar F4.5, Compur, R.F. gun...	210.00	97.50
3 1/4 x 4 1/4 Pacemaker Crown Graphic, ctd. Optar F4.7, Graphex full Synchro Shutter, holder, F.P.A. (Graphic Back) new...	205.00	139.50
3 1/4 x 4 1/4 Pacemaker Speed Graphic, ctd. Optar F4.7 lens, Graphex Full Synchro, Kalart R.F., F.P.A. (Graphic Back) new...	282.55	187.50
4 x 5 B & J Press Camera, 5" Ektar F4.7 ctd. Flash Shutter...	156.00	68.50
4 x 5 Pacemaker Speed Graphic, 6" Ektar F4.5 coated lens, Graflex Solenoid, (Graphic Back) new...	267.50	197.50
4 x 5 Busch Pressman, 5" Rapitar F4.7 ctd. lens, Rapar Shutter, new...	159.50	112.50
4 x 5 Kodak Master View, 7 1/2" Rapitar F4.5 coated lens, Alphax Shutter, case, Shippable...	275.00	188.50
4 x 5 Korona View, B & L F6.3 lens in shutter, case, holders...	125.00	39.50

ROLL FILM CAMERAS

Kodak Medalist I, ctd. Ektar F3.5, case...	262.50	99.50
Kodak Medalist II, ctd. Ektar F3.5, case L.N.	312.50	175.00
Six 20 Kodak Tourist, F4.5, flash shutter, case L.N.	81.00	40.50
Six 20 Kodak Vigilant, F6.3 lens...	29.50	15.00
Six 20 Tourist, ctd. F4.5 flash 800 shutter, case L.N.	105.00	49.50
Six 16 Kodak Monitor, F4.5 lens...	65.00	29.50
Six 16 Kodak Jr., F6.3 lens, case...	35.00	17.50
Zeiss Super Ikonta A, Tessar F3.5, compur rapid, L.N.	168.00	79.50
Zeiss Super Ikonta B, Tessar F2.8 (2 window) case...	160.00	82.50
Zeiss Super Ikonta C, Tessar F2.8 (1 window) case...	235.00	97.50
Zeiss Super Ikonta BX, Tessar F2.8, case L.N.	279.00	142.50
Zeiss Super Ikonta C, Tessar F4.5, case...	120.00	69.50

REFLEX CAMERAS

35mm Kine Exakta, ctd. Tessar F3.5, L.N.	175.00	95.00
35mm Praktiflex, ctd. Zeiss Biotar F2, L.N.	129.50	79.50
2 1/4 x 2 1/4 Companion Reflex, F2.9 lens, Compur, case...	85.00	49.50
Kodak Reflex II, coated F3.5, case L.N.	155.00	97.50
Graflex D, ctd. F2.5 lens, Synchro shutter, case, flash gun, L.N.	113.50	68.50
Anso Reflex, coated F3.5, Synchro Shutter, filter set, gun, case L.N.	247.50	169.50
Zeiss Ikonflex II A, ctd. Tessar F3.5, case L.N.	176.00	110.00
Standard Rolleiflex, Tessar F3.5, case...	150.00	74.50
Zeiss Super Ikonta, ctd. F2.5 lens, Synchro shutter, case...	235.00	129.50
Rolleiflex II, F3.5 lens, Compur, case...	130.00	68.50
Automatic Rolleiflex II, ctd. Xenar F3.5, Rolleiflex back, case L.N.	250.00	159.50
3 1/4 x 4 1/4 R.B. Auto Graflex, B & L F4.5 lens...	195.00	79.50
4 x 5 R.B. Ser. D, Graflex, B & L F4.5 lens...	185.00	69.50



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Brand New Registered Model

LEICA III F (less lens)

includes guarantee and import registry card

- Built-in flash synchronization
- Automatic synchronizing dial
- film speed indicator

ONLY \$97.50 and your present LEICA III C* (less lens)

*Subject to our inspection

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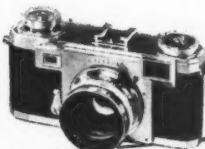
This marks 42 years that Abe Cohen's Exchange has served the public with the finest in photographic equipment at the lowest possible price. And to celebrate we're drastically reducing prices on thousands of new and used cameras, enlargers, accessories, projectors and lens. Just a few of the items are listed below. Write for what you don't see listed. Help us to celebrate our birthday and save yourself loads of money at the same time.

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	Reg.	Sale
2 1/4 x 3 1/4 Graflex cut film holders.....	\$ 5.45	\$ 3.75
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U 500 2 x 2" Slide File (510 slides).....	13.50	10.00
Leather compartment Gadget Bag 10 x 14 x 4 with zipper.....	14.95	10.95
2 1/4 x 3 1/4 Graphic Vulcanoid Case.....	14.50	8.50
Plastic Gadget bag, large size.....	12.95	8.95
Plastic Gadget bag, small.....	2.95	1.95
Spira adjustable roll film tank.....	3.45	1.47
Kodak Brownie Safelight lamp Model D.....	4.50	2.98
Kodapods (for attaching camera to tree or fence).....	3.50	1.96
5 x 7 Stainless Steel trays.....	1.25	.98
8 x 10 OK Enamel trays.....	1.75	.98
10 x 12 OK Enamel trays.....	2.20	1.25
11 x 14 OK Enamel trays.....	2.95	1.98
14 x 17 OK Enamel trays.....	5.00	3.95
16 x 20 OK Enamel trays.....	6.68	4.95
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Empire Pan Tilt head.....	4.45	3.25
Baia 8 or 16mm Editor Complete.....	54.75	39.50
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12 reel, 8mm Storage case.....	3.50	2.10
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30 x 40" Beaded Screen with tripod.....	12.50	8.95
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6 x 9 cm. German single metal film holders.....	ea. Special	1.58
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6 x 9 or 9 x 12 cm. German focusing panels.....	ea. Special	3.25
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CONTAX II A (latest synchro model)
with T coated Sonnar F2 lens
Reg. \$405.00 **SPECIAL \$259.50**
(used but like new)



Leather Eveready Case \$10.00
35mm T. Co. Zeiss Biotar F2.8 wide angle lens for
Contax I, II or III, L.H. Reg. \$254.00. Sale \$124.00

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We need used cameras badly and we'll go high to get them. Our trade-in or cash prices will amaze you. Drop us a card and tell us what you have.

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(both in lightweight chrome mount)
85 mm T coated Sonnar F2 L.H.
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NEW 2 1/4 x 3 1/4"

SIX 20 KODAK TOURIST

with F8.8 lens, flash shutter
Reg. \$38.50 **SPECIAL \$29.75**



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New 2 1/4 x 2 1/4"

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with coated Vankar F4.5 lens in compur rapid shutter. Speeds from 1 sec. to 1/500th
Formerly \$40.00 **SPECIAL \$37.50**

Limited Quantity
With coated Scaplar F3.5 lens
in Compur rapid shutter
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Brand New 35mm Single Lens Reflex KINE EXAKTA

Plus Leather Eveready Case

With speeds from 12 seconds to 1/1000th.
Built in flash synchronization... plus a host of exclusive features.

With T coated Zeiss Tessar
F2.8 lens. Reg. \$189.50 **SPECIAL \$139.50**

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Reg. \$117.50 **\$67.50 ppd.**
with case and measuring chain

- F3.5 coated lens
- Built-in filters
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New Improved
1951 MINOX III
with case and chain
\$117.50 ppd.
Carries importer's unconditional 1 year guarantee.



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Lightweight coated German binoculars with central focusing. All include case, shoulder strap and neck strap.

	Reg.	SALE
6 x 32.....	\$75.00	\$44.50
8 x 32.....	80.00	49.50
7 x 50.....	100.00	69.50
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- Coated F2.7 lens
- Built-in flash synchronization
- Automatic film transport
- Uses standard 35mm film
- Mfgs. list price \$82.90

SPECIAL \$41.45



35mm VITAR

- Coated F3.5 anastigmat lens
- Speeds from 1/25 to 1/200th
- Built-in exposure meter
- Eveready case
- Automatic film transport and exposure counter
- Mfgs. list price \$48.00

SPECIAL \$24.00



8mm CINEMASTER II MOVIE CAMERA

- Coated F1.9 lens in focusing mount
- Built-in exposure calculator
- Three speeds, 16, 24 and 32 frames per second
- Uses standard Kodak film

Mfgs. list price \$96.75

SPECIAL \$48.38

With coated F2.3 lens in focusing mount
Mfgs. list price \$46.95 **SPECIAL \$35.75**

ROAMER II

2 1/4 x 3 1/4"
ROLL FILM CAMERA

- Built-in flash
- Body release
- Coated F4.5 lens
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- Uses standard 120 or 620 film

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35mm BUCCANEER CANDID CAMERA

With coated F3.5 lens
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- Coupled range finder
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- Automatic film transport and exposure counter



8mm UNIVERSAL PROJECTOR P500

coated F2 projection
lens with 1" focus
Mfgs. list price \$75

SPECIAL \$44.95

- 500 watt lamp
- Removable condenser lens for easy cleaning
- Forced draft cooling
- Variable speed control
- All-metal die cast construction
- 200 ft. reel capacity, AC or DC operation

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8mm UNIVERSAL PROJECTOR Model 752

With coated 1" Superlux F1.6
projection lens

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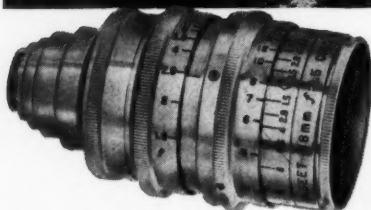


- 750 watt lamp
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Your BEST shots



Begin with an ELGEET 38mm f:1.5 Telephoto Lens

Here's a lens that lets you take telephoto shots you never before thought possible—a lens so fast you can even use it indoors under the most difficult lighting conditions.

The matchless quality of its five element lens system gives you brilliant, sparkling color shots at 3X magnification—puts you in the ring, on the stage, gives you unposed, natural looking close-ups.

The ELGEET 38mm f:1.5 Cine-Tel® Telephoto Lens is available in models to fit all 8mm cameras. And it's priced lower than any other lens of comparable speed and quality. See it at your dealers today! Only \$69.55 (tax included).

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MAKERS OF
The World's Finest Lenses

COFFEE BREAK

(Continued from page 12)

month (pages 56 and 57) stick strictly to the photographic definitions, but we thought you might like to see what an edible cheesecake looks like. Personally we . . . well, everyone to his own taste.

FURTHER EXPLANATION DEPT. . . .

Fred Lyon (see page 37) gives the following explanation of why he left New York to return to a permanent home in California:

"When you come to New York to work, you say to yourself 'Who are all



Lyon answers a MODERN question

those odd people walking down the street talking to themselves?" A few months later, you are walking down the street and you look up to see a guy talking to himself. Then you realize you're looking in a mirror—and it's time to go home."

MORE MOVIES . . .

Photographers who don't own movie cameras usually come to the movie section in a photographic magazine and quickly turn the pages to the next section. Beginning in this issue, we think every photographer will find interesting material in MODERN's film pages. We will increase our coverage of the making of home movies but we're also adding photographic reviews of films you'll soon be seeing in your neighborhood movie theaters, articles by professional photographers on how they made their films and stories on interesting personalities in the professional film-making world.

IN GLASS HOUSES, YOU DON'T . . .

Ever feel like throwing a stone through a large plate-glass window? Everyone (?) sooner or later has an urge along this line but few ever get a chance to give in to their hidden desire. But movie maker Ty Cotta took the chance. For years he had been told and had read about the musts of filming—tripods, slow pans and tilts,

handle the camera with extreme care, and so on. One day he picked up the stone and threw it right through the movie rule book. In "Nuts to Movie Making Rules" (page 80) you'll learn how to violate the rules and come up with some very interesting footage. There'll be more next month.

A RAFT OF REASONS . . .

Nobody is very surprised to hear that Hollywood has turned a best-selling book into a popular movie. Thor Heyerdahl, author of *Kon-Tiki*, turned the tables. He shot the movie first, then wrote the book. To make things a bit stranger, the book became a best seller before the movie was released.

How Heyerdahl filmed his 101 days on a flimsy raft in the Pacific is told by the author on page 78 but our favorite story concerning *Kon-Tiki* happened here in the office. While editing the Heyerdahl story, we read Heyerdahl's book. It was borrowed from us by our editorial assistant. A few minutes after she and the book slipped from our office, both were back. A wide-eyed expression was worn by one. Declared she: Do you mean to sit there and tell me that they stayed on that raft on purpose?

A PHOTOGRAPHER'S TAIL . . .

Are photographers barking up the wrong tree? We shutter to think of it but we're certain that this camera wag is going to the dogs—or at least came from thence.

Our particular friend, shown here, had his day recently—but before the camera, not behind it. Twenty-year-old John Bright of Summersville, West Virginia, was behind the camera this time. His results and how he obtained them appear on page 52. Both Bright



JOHN BRIGHT

at his post . . .

and his subject reported they were dog tired after the day's shooting. Personally we think the pictures are a howl. We were going to say they were the cat's meow and run, but we changed our mind.

Announcing the new
Voigtländer

PERKEO I



\$49⁵⁰

CARRYING CASE
 \$8.50

Smart in appearance, with streamlined chrome-finished body, the new Perkeo I is equipped with Vaskar f4.5 lens in Pronto Shutter and takes twelve 2 1/4 x 2 1/4 COLOR or black and white pictures on 120 film. It has many features including

- A LOCKING DEVICE TO PREVENT DOUBLE EXPOSURE
- FLASH CONTACT AND SELF-TIMING DEVICE
- BODY RELEASE • COATED LENS • DEPTH-OF-FIELD GUIDE

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 Liberal trade-in
 allowance on
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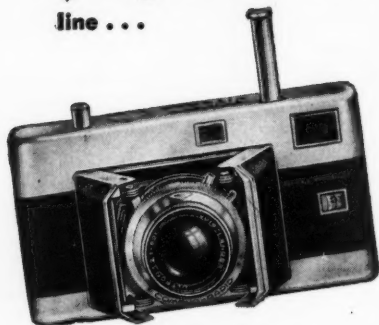
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The 35MM
VITESSA
with the **ULTRON F2 LENS**
that is making photo history
—
in Compur Rapid Shutter

Amazing is a mild word for this revolutionary 35mm Vitessa. You simply press a button and the protecting doors swing open . . . and with a snap of the wrist the lens glides forward instantly into taking position.

Pressing down the tall plunger transports the film, counts the exposure and winds the shutter ready for exposure. The viewfinder and rangefinder are combined in one eye-piece for greater convenience.

Additional features include parallax correction, double exposure prevention, built-in flash synchronization, scratch-proof pressure plate, and speeds from 1 second to 1/500 and bulb.

\$159.50
Carrying Case \$10.50

Willoughbys

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- Exceptional values due to our tremendous purchasing power!
- 10-day money-back guarantee!
- Top trade-in allowances!
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Outstanding value in America's Reflex Cameras

2 1/4 x 2 1/4

Ciro-flex

MODEL B

Fast, accurate, easy to use



You simply look into the ground glass and the picture you see framed there is exactly what you'll get in the finished print. A twist of the knob brings the image to razor-sharp focus. Then just click the shutter and you'll get perfect results. Has F3.5 lens in Alphax Shutter and takes 12 pictures on a roll of 120 film.

\$76.98 Carrying Case \$8.50

SENSATIONAL **Voigtlander** 2 1/4" x 3 1/4"
RANGEFINDER BESSA II

with Color-Heliar F3.5 Lens **\$152.50**

Also available with Color-Skopar F3.5 Lens . . **\$115.00**

Eveready Carrying Case \$8.50

Every part, from rangefinder to trigger shutter release, is built right into this streamlined camera. All controls are right at your fingertips. Extra-fast lens permits excellent pictures under normal indoor lighting conditions and even theatre and night photos can be taken without flash-gun. The world-famous Voigtlander lens is scientifically coated for even greater efficiency.



RANGEFINDER BESSA II HAS AMONG ITS OTHER FEATURES:

- Combined viewfinder and rangefinder of superimposed image type.
- Flash Synchronization built-in.
- Focusing by moving complete lens.
- Streamlined for easy handling.
- New Compur Rapid Shutter. Speeds 1 sec. to 1/400 second.
- Rich Satin Chrome finish.
- Genuine leather covering.

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Choose a camera or accessories from these pages, or write us if you have any other special equipment in mind. We will answer your letter promptly, and if what you want is available anywhere, chances are that we have it. If you're a native New Yorker come in and see our newly enlarged store . . . the largest in the world; if not, order by mail now for personalized attention.

*Save film!
Save pictures!
Save your temper!*

WITH THIS EASY-TO-USE

CHRONOS

PHOTO ELECTRIC CELL
EXPOSURE
METER

\$24⁹⁵



Any professional will tell you that the only sure way to get just what you want on your negative is to use an exposure meter . . . a good one! THE CHRONOS is an automatic brain that tells you exactly how to set your lens by simply pointing the photo electric cell at your subject and then turning the EASY-TO-READ DIAL.

No more under-exposure or over-exposure negatives . . . no more missed shots . . . if you use THE CHRONOS. It has all of these sensational features:

- **FEATHER LIGHT**—weighs a mere two ounces.
- **SHOCK-PROOF**—but very sensitive.
- **HANDY**—carry in watch pocket or shirt pocket or wear like a wrist watch.
- **SIMPLE**—easy-to-read dial gives full information.
- **INEXPENSIVE**—for a high-precision exposure meter.



Voigtlander

35mm

VITO III

with Rangefinder and the New Ultron F2 Coated Lens in Flash Compur Rapid Shutter designed for sharper and clearer pictures IN COLOR or BLACK and WHITE.

For those who prefer a FINE pocket-size camera, here's a compact, strikingly handsome, high precision coupled rangefinder camera that has many features including:

- New Voigtlander combined rangefinder-viewfinder.
- Compur rapid shutter to 1/500 second with built-in flash synchronization.
- An automatic double interlock picture counter, depth-of-field scale, zone focus settings.

\$159⁵⁰

Carrying Case
\$10.50

DOUBLE THE FUN WITH YOUR MOVIE CAMERA

by using a

**3 INCH MEYER
Opticraft
F2.9 TRIOPLAN
Telephoto Lens**



Complete with leather case and front and rear lens caps

\$59⁵⁰

Will enable you to capture those precious candid pictures of the children as they are busy playing; take rare and exciting shots of sporting events; etc. Can be used on practically any 16mm Movie Camera.

HUGO MEYER

POCKET RANGE FINDER

A handy instrument for measuring distance

May be mounted on the camera or held in the hand, and used indoors as well as outdoors. Measures distance accurately. Calibrated in feet or meters. When ordering, specify which you prefer.



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auxiliary lens field, these lenses are available for all B&H cameras. The telephoto quadruples the size of the subject on your film, cuts effective distance right into half! The wideangle covers more than twice the area your normal lens does! Both lenses slip over or screw into your present lens, are instantly removable. Don't miss this unusual opportunity to widen the scope of your movie camera. State what camera and lens you have when ordering.



Just arrived from Germany!

Praezia Rangefinder \$3.95

Truly, a quality instrument. Employs the superior super-imposed (Leica-type) image system for easy and accurate focusing from two feet to infinity! All-metal construction, external adjustment screw, modern styling—the Praezia requires comparison with domestic rangefinders costing three times as much to be fully appreciated!

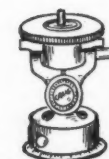
Leather Case 75c additional.



3-Drawer 2x2" SLIDEFILE \$6.95

Truly a great value! Beautifully leatherette-covered plywood, a carrying handle, door for dustproof storage of three drawers! Your choice of slot (individual) or sequence filing (specify which you prefer). Slotted drawers accommodate each up to 300 redimounts or 100 glassides. Sequence drawers have provision for tabs, ideal for group filing (automatic slidechangers!), hold up to 360 redimounts or 150 glassides each.

Shipping Weights 4 lbs.



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CRAIG PAN & TILT TOP \$8.75

No advanced amateur or professional will want to miss this buy! Famous Craig-Yalhammer tripod head is calibrated in degrees of rotation—has "instant-on plug" 2 1/2" in diameter—extra long handle for guiding camera and locking tilting action. Reg. \$17.50.

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WALNUT TRIPOD, government surplus, with brass fittings, extremely sturdy, a 15 1/2" package when disassembled, an

\$5.79

casual value at COMBINATION OFFER: Walnut Tripod and Craig Pan & Tilt Top, both at 1/3 less than the value of the Craig

\$11.67

alone Shipping Weights, Tripod 6 lbs., Com-

bination 8 lbs.

40" CABLE RELEASE \$1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c 7" 35c 10" 45c

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SUNRAY ENLARGER \$9.95

with lens and case



A compact, portable 35mm to 2 1/4 x 3 1/4 enlarger. Ideally suited for the beginner with a limited budget. Complete with bulb, lens, negative holder, ready for use and instantly disassembled and stored in the handy carrying case.

FREE: ARGEE PRINT WASHER, worth \$3.30. Works in any tray 5x7 or larger. Shipping Weight 10 lbs.

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One of the most useful gadgets we have ever seen! Whether you own a 35mm, 2 1/4 x 3 1/4 or a small folding camera (up to 2 1/2 x 3 1/4), you can now take close-ups of coins, insects, stamps, flowers or any other small object with the simplicity of a snapshot of the baby! Camera is automatically centered, no need to watch parallax. Doctors, clinical workers, dentists, botanists, stamp and coin collectors will welcome this precision instrument. Comes complete with lens, removable legs and simple instructions.



Selected from among hundreds of cameras!

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Name: Konan Automat 16. Outstanding Features: Extreme compactness—1 1/4" x 3 1/4" x 3 1/4"— automatic operation: Pulling out inner case automatically advances film, cocks shutter, sets counter —Lens: Coated f:3.5—Shutter: B, T, 1/25th, 1/100th, 1/150th, 1/200th—Viewfinder: Exceptionally brilliant optical type —Flash: Synchronization built-in—Loading: Magazine, instantly interchangeable—Film: 16mm doubleframe, color or black and white, available in magazines or in bulk, 25 exposures per roll—Accessories included in price: Yellow filter, portrait lens, leather zipper case, carrying handle, film magazine—Flashunit \$8.95.

While not much higher priced than subminiature cameras in the "toy" class, the Konan 16 is a precision instrument, modified (successfully) after cameras you see advertised for well over \$100.00. For the GI, the traveler, the advanced photographer who wants a "second" camera to carry around at all times, this is it! Guaranteed for one year.

Shipping Cost 50c.

Imported All Metal SELF TIMER \$2.95

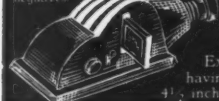
This is the only delayed action timer of this type which screws directly into the cable release socket. It features a first rate mechanism, adjustable time lapse and an automatically resetting release pin—in prevent damage to the delicate shutter mechanism. Models to fit almost every camera—please state what you have.

Selftimer for Bolsey B, B2, C, special model, including cable release \$2.95.



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PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE.

FROM UNCUT 35MM ROLLS: 20 EXP. ROLL 65c 30

EXP. ROLL \$1.05: 65 EXP. ROLL \$1.80. From strips

having less than six exposures, but no shorter than

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DOUBLEFRAME, PROCESSED
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Complete price list
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2x2 METAL SLIDE BINDERS 6c EACH
The ultimate in simplicity! Aluminum glass binders,
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between glass, insert in metal non-warpage frame.
18 for \$1.26 54 for \$3.51 126 for \$7.56
Shipping Weights 1 lb., 2 lbs., 5 lbs.

35MM RELOADS

Spiratone 35mm reloads in metal cartridges are clearly labeled with brand, number of exposures and expiration date. Your choice of Kodak Panatomic X, Plus X, Super XX or Ansco Supreme. 20 exposures: Each 35c, 8 for \$2.00, Shpg. Cost 25c. 36 exposures: Each 50c, 5 for \$2.00, Shpg. Cost 20c. Exclusive with Spiratone: Factory-fresh safety Anscoolor, Daylight or Tungsten Types, each Seven for \$10.00.



\$1.50

postpaid

This film is unconditionally guaranteed to be in every respect equal to factory-packed Anscoolor film and is not to be confused with reloaded motion-picture film generally sold at a lower price. Expiration Date at least one year from date of purchase.

Black and White 35MM SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. All enlarged prints are made on popular Velour Black, with each negative individually exposed on the proper contrast paper. Prices below include return postage.

"EXCELSIOR" Ultra Fine Grain Processing and 3 1/4 x 4 1/2 glossy enlargements. 20 exposure roll 36 exposure roll \$1.58 65 exposure roll \$3.10

"SUPERB" Ultra Fine Grain Processing and 3 1/4 x 4 1/2 doubleweight velvet enlargements. 20 exp. roll 36 exposure roll \$1.83 65 exposure roll \$3.65

"MASKOSPOT" The most highly perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper. 3 1/4 x 4 1/2 3 1/2 x 5 4x6 36 exposure roll \$2.60 20 exposure roll \$1.68 65 exposure roll \$2.35

"STRIPPINGS" Ultra Fine Grain Processing and printing on a continuous roll of paper. 20 exp. roll 36 exposure roll 80c 65 exposure roll \$1.26

All services are available for doubleframe (Leica, Argus size) and singleframe (Mercury size) negatives. Robot, Tenax (24mmx24mm) size negatives are enlarged to 3x3. The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

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Including Ten Cartridges Take advantage of the exceedingly low cost of 35mm bulkfilm and load any desired length of film into a standard Eastman cartridge! Shipping Weight 4 lbs. 100 ft. guaranteed government surplus 35mm Ansco Supreme or Kodak Super XX \$1.98

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EXAKTA MAGAZINE
is on its way to all
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The purchase of the Exakta "V" camera links you with the vast number of Exakta camera enthusiasts—one of the largest groups of discriminating 35mm photographers throughout the world. Through the pages of the Exakta Magazine, many of these Exakta photographers give you the benefit of their experience and know-how.

Your complimentary subscription to the Exakta Magazine is just one of the many extra services of the Exakta Camera Company that are available to you as an Exakta owner. You may register the serial number of your Exakta to establish your ownership. Or you may write for technical advice on the use of the camera for your own special needs. Or your camera may need prompt adjustment with factory parts. The services of our experts and technicians are completely at your disposal.

If you own any model Exakta, you are invited to write for an official registration card. It doesn't matter whether you bought your Exakta new or used—all Exakta owners are welcome to join the Exakta Camera Registry.

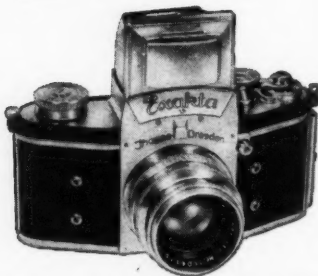
If you are considering the purchase of a 35mm camera, see your local franchised dealer for a personal examination of the Exakta "V". You may purchase this unique 35mm single lens reflex camera with the assurance of continued service and satisfaction as long as you possess it.

The Exakta Magazine is also available at 25c per copy

First Printing Sold Out—
Second Printing Ready Now!

A COMPLETE GUIDE TO THE EXAKTA "V" by George J. Berkowitz. 188 pages \$1.50

Jacob Deschin in the New York Times says, "A profusion of illustrations, diagrams and tables makes George J. Berkowitz's 4 x 6 inch, 188 page 'A Complete Guide to the Exakta V' both practical and interesting. Moreover, the book is on a much higher level than the other 188 pages frequently used in such manuals. It contains frequently used correct methods of using the camera. Mr. Berkowitz covers the issues of focusing, handling and general operation of the camera. The major portion of the book is devoted to a thoughtful foreword on the handbook, with a chapter on camera work, a chapter on black-and-white photography, lighting, flash, strobe, and speedlight, filters, color photography, close-ups and photomicrography."



35mm EXAKTA "V" with WAIST-LEVEL VIEWFINDER

The universal camera—excellent for amateur and professional work, sport and action, clinical, dental, microscope, color portrait, close-up, copying, and aerial photography.

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What's Ahead?

by LLOYD E. VARDEN



Distinctly new processes of photography are indeed rare. We are still dependent upon silver salt systems in one form or another after over one hundred years of practical photography. Non-silver systems play a very minor role in photographic recording.

In the program of the *First Annual Photographic Research and Development Conference* recently sponsored by the Signal Corps Engineering Laboratories and the Society of Photographic Engineers (May 23-24, 1951) one of the papers listed seemed to hold promise of being concerned with something entirely new. Well, in a sense it was, but not in the sense of presenting a fundamentally new photosensitive system.

Photographs on aluminum

The paper in question, entitled *The Aluphoto Process*, was given by Dr. E. Wainer of Horizons Inc., a chemical process development firm. The process, described for the first time in this country, is a method for making photographic records on aluminum, thus the name *Alu* (aluminum) *photo* (photography). The idea was developed in Switzerland, along the lines of a similar process previously introduced in Germany. However, the present material and procedure overcome the difficulties which caused the German manufacturers to withdraw the process from the market. The aluminum metal surface is not coated with a photosensitive emulsion layer as practiced some years back. As a matter of fact, the special aluminum sheeting to be sold for the process is not light-sensitive at all when received by the consumer. Instead, it has finely dispersed metallic silver particles integrally bound in an anodized layer, which is later used to form the light-sensitive surface. (Aluminum anodizing is an electrolytic method for producing an extremely hard aluminum oxide surface on aluminum metal.)

The anodized-silver-surfaced aluminum sheets can be handled in white light until ready for use. Then they are treated in two solutions under yellow light to convert the metallic silver to a light-sensitive salt. The sheets are dried in darkness, whereupon they are ready for exposure. Following exposure to a negative, the sheets are developed in a conventional M-H developer, short-stopped and fixed. The final step is a hot-water wash for 20 minutes or so.

This process has as its main advantage image permanency. For this reason it is thought to be highly suitable

for identification passes which include a continuous-tone photograph and written material as well. For reticules, scales, instrument dials, name plates, permanent calibration charts, etc. it is ideal. Just where it can be used in non-industrial fields is difficult to say at present. However, many materials can be laminated with aluminum foil, including paper, and so it would seem entirely feasible to supply the specially-treated aluminum in many forms.

A really new photo-sensitive system

Although the Aluphoto Process is based upon the light-sensitivity of silver salts, it does represent a new variation of the use of silver in a practical photographic procedure. We now come to a light-sensitive system that is entirely new, but which has not as yet been made into a practical process.

In a book soon to be published in England, which is based on the presentations at the Third Annual Conference on Fundamental Mechanisms of Photographic Sensitivity, a new photosensitive system will be described that employs nitrogen iodide dispersed on a paper support. The system was disclosed by Professor John Eggert, formerly research director of German Agfa, and now head of the Photographic Institute in Zurich, Switzerland. He found that nitrogen iodide "explodes" under high intensity flash-exposure, and that when the compound is finely dispersed on a paper support the reaction can be used to produce photographic prints.

The amazing thing about the nitrogen iodide reaction is its extremely high efficiency. The primary speed of the compound under high-intensity flash is 1000 times that of silver halide print-out paper. Of course, this comes a long way from the final speed of silver halide materials of the developing type since the primary action of light in such materials is amplified as much as a million times or more by the developer. Nevertheless, any photo-sensitive compound with the high primary efficiency of nitrogen iodide is worthy of study. Possibly the nitrogen iodide reaction can be combined with another type of system where the primary image can be developed. The reaction products of the nitrogen iodide "explosion" would have to form a developable latent image in the second system. Then the high efficiency of the compound might lead to final speeds of several hundred times our fastest present films.

—THE END

Vacation coming up?

take pictures with

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Flashed by Carl Mansfield, Steubenville, Ohio

For really finer pictures of happy vacation fun:

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- 2) on dark days, use G-E flash to get the shots you'd otherwise have to miss;
- 3) outdoors at night, use G-E Photoflash to record once-in-a-lifetime parties at campfire, beach, or lake.

Because even with simplest cameras G-E Photoflash gives you thrilling results . . . makes glorious, lifelike pictures, instead of run-of-the-mill "snapshots". Try it *this* summer!

AND for hundreds of indoor shots, at low cost . . . stills or movies use dependable, G-E Photofloods.

Remember, there's a G-E lamp for every photographic purpose



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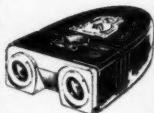
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behind the scenes

news of the photo industry

Retina department

The name "Kodak Retina" has been a familiar one with photographers since the early thirties when the first of the camera line, the Retina I, came on the market. Retinas are small, compact 35mm jobs with bellows and folding fronts. Early Retinas had Kodak or Schneider lenses. Later the Retina II appeared with a coupled rangefinder and f/2.8 or f/2 lenses instead of the familiar f/3.5.

After the recent war, Kodak Retinas again appeared, this time in a new form, the Retina IIB with f/2 lenses again of Kodak or Schneider make but now with built-in flash and a combined range and viewfinder instead of the original two separate viewing and rangefinder windows.

Avid readers of photographic equipment ads in recent months have found that a new model, the Retina IIA, has found its way to the market.

This model incorporates the features of the IIB, plus others, including a rapid winding device. Lenses now are exclusively of German make, the Schneider Xenon f/2 and, at a lower price, the Rodenstock Heligon f/2.

Rumors have been about for some months that The Eastman Kodak Co. was discontinuing the manufacture of the Retinas. When the model IIA appeared without the usual Eastman new products release, this rumor seemed to have become a fact. But such is not the case. MODERN questioned Eastman concerning the Retina situation and was informed that the camera was not being discontinued but the importation had been temporarily suspended. (Retinas are now made exclusively in the Western Zone of Germany.)

The Retina IIA, according to Eastman, is being brought into this country largely by private individuals and is thus reaching the American market through irregular channels.

Meanwhile the non-Eastman sponsored Retina IIA is appearing at prices slightly higher than the IIB of which some stores still have a stock.

Tariffs and taxes

One result of the 30-nation tariff conference in England will be a reduction of about one-quarter in the import duties on cameras. Starting date of the reduction is uncertain since they go into effect one month after ratification of the international agreements. Whether or not the saving will be passed on to the consumer depends on the distributors and retailers.

On this side of the Atlantic, a congressional committee has recommended a levelling of photographic excise taxes. Tax on cameras may be reduced from 25% to 20% but the tax on film upped from 15% to 20%. The new bill

suggests that home movie and slide projectors are electrical appliances and thus should have an excise tax at the appliance rate of 10%.

Of course a lot of water will flow under the bridge 'twixt committee and final bill passage in both houses, plus the signature of the president.

Movie Ansco Color

Ansco Color positive movie film in 8mm and 16mm magazines has been released by Ansco after a brief period of sales tests in the Chicago area.

The magazines should be generally available this month with initial distribution centered around New York City and Chicago, convenient to newly established processing stations. Available now only in daylight type, indoor (tungsten) type and 8mm spools will eventually be released.

Each magazine is hermetically sealed in a polyethylene bag inside the usual foil wrapper. Prices of \$6.75 for the 16mm magazine and \$4.50 for the 8mm magazine include excise tax and processing charges.

No fueling

For the past two or three months you've been reading in this column of possible equipment shortages caused by lack of materials in the U.S.

Such, however, is not the case at the Franke and Heidecke Rolleiflex and Rolleicord manufacturing plants in Germany where shortages are sometimes due to something else. Horst Franke, director of the concern, reports that the lack of fuel for heat and power, and the poor quality of it when it is available, has often forced the Rollei plants to shut down for days at a time. Despite this difficulty, according to Franke, production of Rollei products far exceeds that of pre-war years. Supply, however, has not caught up with demand, it was stated.

The passing scene

In 1898, an ex-school teacher and telegraph operator from Osceola, Ohio, opened a photographic store in a one-room walkup on upper Broadway in New York City. His previous photographic experience had been as a sidewalk portrait photographer and as retail agent for the concern which manufactured the \$5 camera with which he snapped the pictures.

On June 7, this same man, now 84 years old, passed away in a New York hotel after a long illness. His store had grown during the years into the largest camera store in the world, occupying eight floors of a through city block between 31st and 32nd Street just west of Broadway. His name was Charles G. Willoughby. The store bears his name.

—THE END

Both the Auto Load and the Auto Master feature:

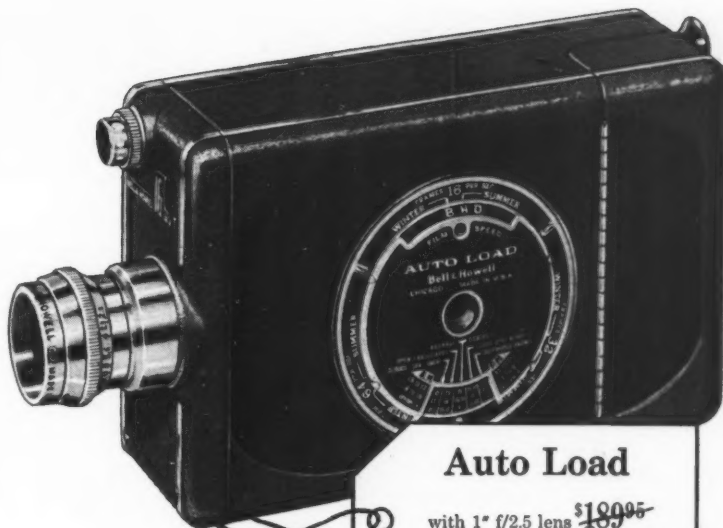
Simple magazine loading . . . enables you to slip film in quickly . . . interchange in mid-reel without fogging a single frame.

Five operating speeds . . . precisely calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

Built-in exposure guide tells correct lens setting for all outdoor light conditions.

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The Auto Master's 3-lens turret for instantaneous choice of lenses. With the viewfinder objective automatically rotating into position with each lens, you're ready to shoot with any lens instantly. The turret adds variety to *all* of your films!



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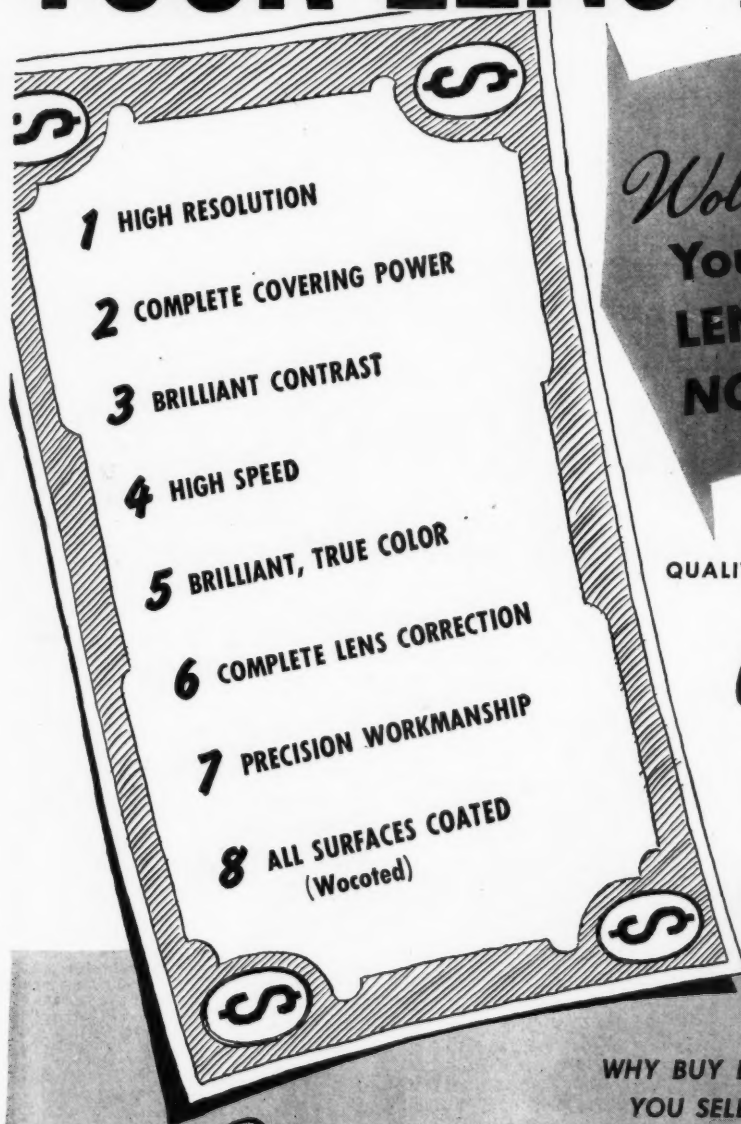
Now you can include a famous B&H camera in your vacation budget. In celebration of its ¼-millionth 16mm magazine camera, Bell & Howell is offering both of these popular cameras at a special low price. Thus you need make no compromise with quality in selecting a fine movie camera. Your Bell & Howell dealer can pass these outstanding savings along to you during June and July only—see him today.

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this picture sold for \$200⁰⁰

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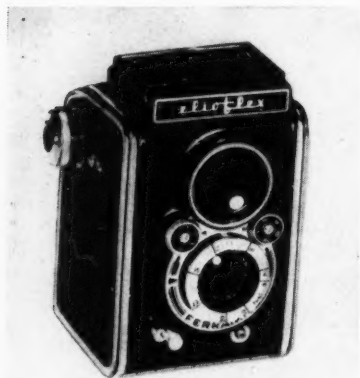
Address.....

City..... Zone..... State.....

new products

Ferrania Elio-flex

The Italian-made Ferrania Elio-flex camera makes twelve $2\frac{1}{4} \times 2\frac{1}{4}$ pictures on a roll of 120 film. The taking lens is a hard-coated Galileo Monog f/8 which stops down to f/22. The shutter is of



the Ferrania self-cocking type with speeds from 1/25 to 1/200 and bulb. Flash synchronization is built in and operative at all speeds.

The viewfinder is of the large reflex-type but is non-focusing. It incorporates an automatic hood and self-erecting sportsfinder.

The camera features a die cast aluminum alloy body, pin-seal leather covering and a carrying strap.

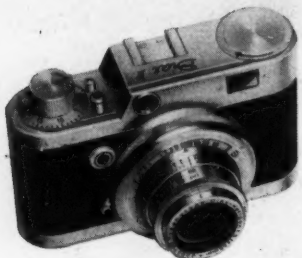
The price is \$27.95. A carrying case is available at \$5.50.

G. A. BUTTAFARRI

207 FOURTH AVE., NEW YORK 3, N. Y.

Diax 35mm Cameras

A new camera, manufactured in the Western zone of Germany, the Diax II, incorporates a coupled superimposed rangefinder, an f/2.8 coated Schneider



Xenar or f/2 Xenon lens and a Compur Rapid shutter with speeds up to 1/500 sec. One turn of the winding knob transports film, cocks the shutter. The shutter is synchronized for flash. A

Diax I camera with an f/2.8 lens without a rangefinder is also available.

The Diax II with f/2.8 lens is priced at \$109.95. The Diax I lists for \$78.50.

For further information and prices of the f/2 Diax II, write:

BIBER FOTO CORP.

153 WEST 23RD ST., NEW YORK, N. Y.

A Simplified Reflektka

The Reflektka II camera (see New Products Section, July issue) is now available in a simplified and less expensive form in the Reflektka. The new model, which is of the $2\frac{1}{4} \times 2\frac{1}{4}$ twin-lens reflex type, incorporates the same lens equipment as the Reflektka II but has a simpler synchro shutter with speeds of 1/25 to 1/100 sec. and bulb.

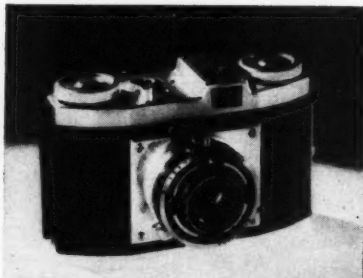
The price is \$39.95.

ERCONA CAMERA CORP.

527 FIFTH AVE., NEW YORK 17, N. Y.

Regula II Available

This German-made 35mm camera has a coated Ennagon f/3.5 lens and a synchronized Prontor-S shutter with speeds from 1 to 1/300 sec. Also fea-



tured are an optical eye-level viewfinder, built-in self timer, double exposure prevention device and a body release. The camera is of metal construction.

The price is \$32.50 and a leather carrying case is listed at \$5.50. The camera is available by mail or directly from:

PENN CAMERA

126 WEST 32nd ST., NEW YORK, N. Y.

Extension Tube Set

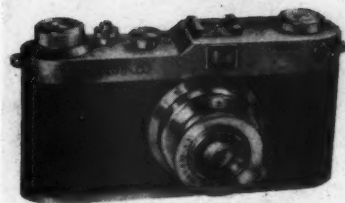
A newly designed extension tube set for the Contax I, II, IIA, III and IIIA and Nikon cameras, consists of three sets of anodized aluminum tubes with male and female bayonet adapters. The tube lengths are 7, 15, and 30mm. They are made of chrome plated brass. Price of the set is \$29.95.

FISCHER PHOTO PROD.

67 PARK PLACE, NEW YORK 7, N. Y.

Opema 35mm Camera

Built in Czechoslovakia, the Opema camera employs a smaller than usual 35mm negative format, 24x32mm, and



thus makes as many as 42 exposures on a standard 36 exposure film cartridge.

The focal plane shutter has speeds of 1/25 to 1/500 sec. and the lens is an f/3.5 "C" coated Belar. The camera also incorporates a single window coupled rangefinder and viewfinder, a removable back, interchangeability of lenses and leather and satin-chrome finish.

The price is \$59.50. A carrying case is available at \$6.50.

STERLING-HOWARD CORP.

1900 MONTEREY AVE., NEW YORK 57, N. Y.

Thrifty-Life Synchro Switch

This device is for cameras which do not have built-in flash synchronization. It operates through the cable release opening of virtually all between-the-lens shutters and has been designed as a synchronizer which can be mounted on the outside of the camera. It is capable of accurate flash synchronization with cocking type shutters, and can be used with strobe lights of the delay type, or with all M-F class flash lamps. Comes with any length mounting shaft and either tapered or straight threaded end.

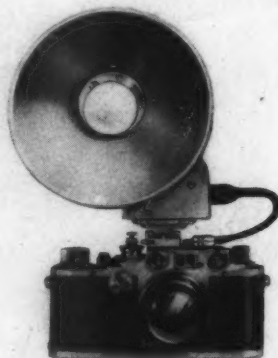
Price \$3.50.

ACOUSTICRAFT CORP.

CHICAGO, ILL.

C.O.C. Pocket Flash Unit

The C.O.C. Pocket Flash Unit employs miniature flashlamps and is available with interchangeable cables to fit all cameras with built-in flash or presynch shutters.



It features a bulb-ejector, five-inch deep parabolic reflector, adjustable straight or angle brackets with slip-proof rubber tread and self-centering

(Continued on page 32)

Here is the WORLD'S Most Famous Stereo Camera

TWO Cameras in One!

BUSCH *Verascope* f40 STEREOSCOPIC CAMERA



Here is the camera that has been 50 years in the making. Jules Richard, the world's stereo camera pioneer working with Busch engineers, has created—**two cameras in one**—Verascope, the world's only camera that takes superb 35 mm single frame pictures and—the BIGGEST, CLEAREST, SHARPEST, TRUEST STEREO PICTURES YOU'VE EVER SEEN! And it does either job with a simple flick of the wrist.

ONLY THE BUSCH VERASCOPE GIVES YOU ALL OF THESE ADVANTAGES



Ordinary small vertical format



Verascope's larger horizontal format

- 1. Natural Horizontal Format**—30% Larger Pictures. Verascope frames the picture on a horizontal plane and gives you 30% larger pictures on conventional 35 mm film.
- 2. Two Cameras in One**—Automatic fingertip conversion from single frame 35 mm film to stereo and back again anywhere in the film.
- 3. Coated, Fully Color Corrected, World Famous Berthiot F 3.5 to F 16 lens.** Shutter Speeds up to 1/250.
- 4. Automatic Cocking when Film is Transported but Manual Cocking when Desired.** Eliminates risk of double exposure except when needed for special effects.
- 5. Professional Type Range Finder** in position for Simpler, Faster, Steadier Focusing.
- 6. Focusing Dial** works in combination with Depth-of-Field Scale for speed and ease.

BUSCH
CAMERA CORP.

Makers of the world's finest Press Cameras
500 South Clinton St., Chicago 7, Illinois

THE INCOMPARABLE BUSCH VERASCOPE STEREO VIEWER

The only viewer expressly made to accommodate the Verascope's horizontal format, thus permitting larger picture viewing. However, its superior optics and greater simplicity of operation make it the ideal viewer for all stereo pictures. Index marks permit you to pre-set focusing and eye spacing positions.



BUSCH FURNISHES AMERICA'S FASTEST STEREO SLIDE MOUNTING SERVICE. Send your roll directly to us. We take care of quality processing and mounting at a speed unobtainable anywhere else.

COMPLETE VERASCOPE ACCESSORIES AVAILABLE. Verascope flash unit features the famous Busch BC system—other accessories fully in keeping with the matchless quality of Verascope camera and viewer.

LEARN MORE ABOUT THE VERASCOPE. See the Verascope at your dealer's or write for Free, fully detailed booklet on the amazing Verascope, today.

BUSCH CAMERA CORP.
500 South Clinton—Chicago 7, Illinois

A

Please send me FREE information on the Busch Verascope Stereo Camera and Viewer.

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CITY STATE

Last Call

... for perfect
vacation pictures



Of course you'll insist on the meter most photographers use. Two models available; the MASTER, for advanced workers—and the simplified, budget-priced CADET.



A WESTON will insure perfect pictures—year 'round!

In your travels this summer, you'll be shooting in unfamiliar surroundings; under unfamiliar and widely varying light conditions. Too bad, if you waste time, waste film, incur bitter disappointment, because your exposure guesswork is wide of the mark. Eliminate all possibility of exposure errors, and disappointing results, by getting yourself a WESTON today. Then all the pictures you shoot, in black-and-white or color, will be accurately exposed. Time is short—don't delay; see both models at your dealer's now. Weston Electrical Instrument Corporation, 609 Frelinghuysen Avenue, Newark 5, New Jersey.

WESTON

EXPOSURE METERS

THE METERS MOST PHOTOGRAPHERS USE

What makes the

Turret Story

Dramatic?

Your skill is more important than the equipment you use — good tools alone never yet made a good craftsman. But with skill comes pride of ownership and faith in the finer tools of the movie-makers craft. Because your movie camera is an extension of yourself, its operation and mechanism must be smooth and flawless — its design must integrate each component part into a unit of the highest efficiency.

A turret camera undoubtedly aids your movie making — giving your films dramatic dash and sparkle. Your filming themes know no limits — the wide vista — the middle distance and on to the far hills.

With three lenses, your filming tempo keeps pace with the dynamic action of junior at play, the family vacation and sports afield.

A turret type camera is the one most desired by movie makers. But top performance from a turret and its lenses, however good, can only be expected if the camera mechanism and design is of comparable quality.

Fine lenses should fit a turret of high accuracy — the shutter must operate consistently at each and every setting — a rugged spring-motor must maintain constant speed — the claw and sprocket wheels must engage and advance the film precisely. And the accessory features, facilitating finer films, must also match the same high standards.

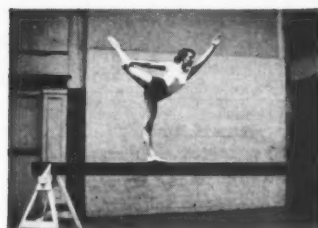
Bolex movie cameras more than measure up to these demands. Bolex brings more than four generations of Swiss precision manufacture of spring-wound mechanisms and optical instruments to produce the ultimate in movie-making equipment.

A thorough comparison by you of Bolex exclusive features and prices will prove conclusively that Bolex and Kern-Paillard "Visifocus" lenses bring you better and more movie-making per dollar than any other camera on the counter today.

Your Bolex Dealer has Bolex H models available from \$244.75 to \$318.00, less lenses, no tax.

Bolex owners — receive regular free mailings of the 25¢ magazine "Bolex Reporter," by registering the serial numbers of your Bolex equipment with us.

Paillard Products, Inc.
265 Madison Ave., New York 16, N. Y.



Yvar 16mm F/2.8 Visifocus* Lens



Switar 1" F/1.4 Compass Focus Lens



Yvar 3" F/2.8 Telephoto Visifocus* Lens



*Trade Mark Reg. U. S. Pat. Off.

Bolex

bulb socket. The reflector is detachable from the battery case for maximum compactness. Various adapters for fixing the unit to individual makes of cameras are available.

The standard model is priced at \$12.95 and the B-C (battery capacitor) unit retails for \$16.95.

CAMERA OPTICS MFG. CORP.
101 WEST 47TH ST., NEW YORK 19, N. Y.

Clamp Pod

This German-made, precision machined clamp pod fastens the camera securely to any surface. It has a revolving head which tilts in every direction, a guaranteed locking action, and extra screw attachment. The device is only 4 1/2" overall, and is priced at \$4.

SAUL BOWER, INC.
114 LIBERTY ST., NEW YORK CITY

Faster Varigam

High speed Varigam variable contrast enlarging paper, having two or three times the speed of regular Varigam, is being introduced in two surfaces, R (white glossy, single weight) and DL (velvet grain natural white lustre, double weight). It comes in all sheet and roll sizes and in 50, 100, 250 and 500 sheet packages. Other surfaces will be added later.

The new paper, using the Varigam filters, is said to have the same speed as the standard Velour Black papers.
E. I. DU PONT DE NEMOURS & CO.
WILMINGTON, DELAWARE

Camera Back for DeJur Enlarger

Owners of DeJur Professional enlargers can now convert them for use as a view camera with the DeJur 4x5 camera back. This can be attached in



a few minutes to the enlarger bellows without the use of tools. The regular enlarger lens may be used for the camera.

The camera back is constructed of aluminum alloys. The upper part of the back rotates for convenience in aligning and composing the subject. For further information and prices, write:
DEJUR-AMSCO CORP.
43-01 NORTHERN BLVD.
LONG ISLAND CITY 1, N. Y.

Hinson Gadget Bag

This Hinson camera bag is made to hold a Speed Graphic or similar sized camera, plus additional smaller cameras. The bag is made of a plastic, Tolex, and has six expandable pockets (2 removable) which are made to hold extra lenses, extra small cameras, exposure meter, flash equipment, film, film holders, filters and flashlamps. It has a zipper top, lock, and an adjustable shoulder strap fastened to the sides and bottom of the bag for carrying. Price \$13.95 plus postage.

HINSON MFG. CO.
WATERLOO, IOWA

Swiss Exposure Meter

The Swiss Lux 2 exposure meter measures both incident and reflected light and is calibrated in both the ASA and DIN systems.

The photoelectric cell inside the



meter has two sensitivity scales enabling the photographer to measure intensive and low illumination.

The meter can be used for motion picture photography as well as still work. It weighs only 5 oz. and is quite compact.

The price is \$27 plus tax.
HEITZ & LIGHTBURN
150 WEST 54 ST., NEW YORK 19, N. Y.

New Polaroid Copymaker

This desk-top copymaker, designed for use with the Polaroid Land Camera, turns out dry, clearly legible copies about one quarter actual size, 60 seconds after the shutter of the camera is snapped. The case opens to form a rigid support for the camera and the object to be copied.

To make a copy you place the object on the movable platform, set it to get all of the document into the picture, then proceed to shoot. Double polarization of the illuminating light at the source and at the camera lens eliminates all trace of shine or reflection from glossy paper surfaces or shiny pencil lines in documents to be copied.

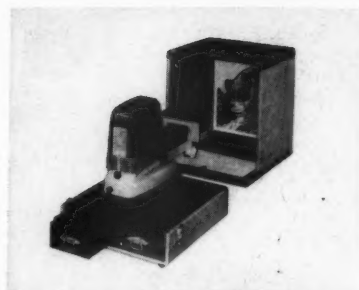
For price and other information write:

POLAROID CORP.
CAMBRIDGE 39, MASS.

Slide Projector Cases

Three new cases for TDC and SVE slide projectors are now available.

The BAJA Model RM-104 accommodates the TDC Mainliner 300 projector with semimatic or automatic Selectron



(slide selector) attached. Two BAJA sequence Unifile drawers store 450 slides in readymounts or 150 2x2 glass slides each. The BAJA Model RM-104X is the same as the RM-104 but is supplied with two drawers to accommodate four Selectrays.

The BAJA Model RD-105 houses the SVE Skyline series of projectors. The case is supplied with two BAJA Unifile drawers each to store 300 readymounts or 100 2x2 glass slides.

All models incorporate plywood construction and a miniature screen in lid.

The price is \$15.50 for any model.

BARNETT & JAFFE
633-35 ARCH ST., PHILA. 6, PA.

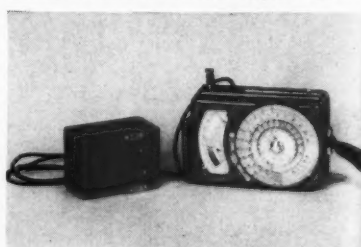
Fluorescent Head for Omega D-2

Owners of Omega D-2 enlargers can now convert their condenser type D-2's into diffusion-type cold light enlargers by using the Omegalite head. The diffused light of the Omegalite is supplied by a circular fluorescent tube. It is said to print 1/4 of a paper grade softer than the incandescent and condenser lighting systems. The high starting speed of this completely self-contained unit eliminates the need of a shutter, and permits operation with timing devices and foot switches. It is priced at \$42.75 plus \$7.13 tax.

SIMMON BROTHERS INC.
30-28 STARR AVE., LONG ISLAND CITY, N. Y.

Sensitive Color Exposure Meter

The Swiss-made Hilba Color Lux Exposure Meter is an instrument for advanced amateurs and professionals which measures incident light, reflect-



ed light and contrast without any additional accessories.

The quantity of light is measured not by the movement of a needle as in most meters, but by regulating a resistance unit.

The price is \$133.50.
HEITZ & LIGHTBURN
150 WEST 54 ST., NEW YORK 19, N. Y.

Kodak Mural Paper

A new photographic paper, Kodak Mural Paper R, Single Weight, is now available for photo mural makers. The paper can be folded or creased without damage and its single weight makes overlapped joints less conspicuous. It is available in contrast Nos. 2 and 3 and in sheet sizes from 8"x10" to 20"x24" as well as large rolls.

For prices and instructions, see your Kodak dealer.

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Stereo-Lite

This is a new illuminator which converts the three-dimensional Stereo-Tach slide viewer into a self-illuminated model.

The slide viewer fits into the body of the Stereo-Lite, which is made of black plastic. The Stereo-Lite provides even distribution of light over the entire slide. Illumination is accomplished by



pushing a crimson button located on the top of the unit. Power is supplied by two standard flashlight batteries concealed in the hand rests. The Stereo-Lite is available by itself or complete with viewer.

The price for the Stereo-Lite is \$4.95; for the Stereo-Lite and Viewer \$9.75.
STEREO-TACH SALES DEPT.
ADVERTISING DISPLAYS, INC.
419 PIKE ST., COVINGTON, KY.

Kodak Tanning Developer

A new addition to the line of Eastman Kodak chemicals available for use in Flexichrome processing has just been announced. It is made available to color workers in connection with the new contrast control system recommended for Kodak Matrix and Pan Matrix Film Developer. Comes in the 1 gallon size only. Price: 80 cents per gallon.

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Built-in synchronization for Praktiflex I and II 35 mm cameras is now being installed by Kine Camera Co., 11 West 20 St., New York 11, N.Y. A.S.A. terminal is provided. Price \$12.50.

The Praezisa rangefinder, which features a super-imposed image system, a metal leather-covered housing and an external adjustment screw, is being distributed by Spiratone, 49 West 27th St., New York, N. Y. The price is \$3.95. A leather case is available.

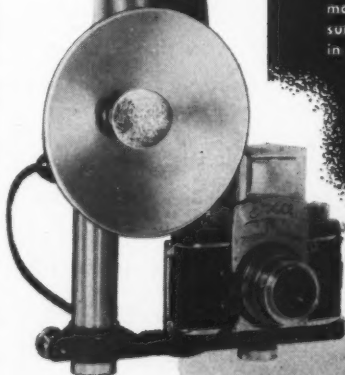
Sparkling SUN-FLASH PICTURES ARE EASY WITH THE Heiland SYNCHRO-MITE

TRADE MARK



A Heiland SYNCHRO-MITE on your camera not only means more picture-taking fun indoors and at night, but better daylight pictures, too! With a SYNCHRO-MITE on your camera you can take outdoor pictures the professional way—you can pose your subjects in the shade and get clearer, more relaxed, more natural portraits—you can shoot against the sun for beautiful backlighting effects—you can fill in undesirable shadows. Use a Heiland SYNCHRO-MITE outdoors and you'll get extra-quality pictures you'll be proud to show—pictures head and shoulders above the usual outdoor snapshots!

Because it is a product of Heiland's precision engineering and years of experience in building professional flash units, the SYNCHRO-MITE gives you more quality features than any other low-price flash gun. The SYNCHRO-MITE is only \$11.95 (including Fed. Excise Tax) at your Heiland dealer's. Get one for your camera today.



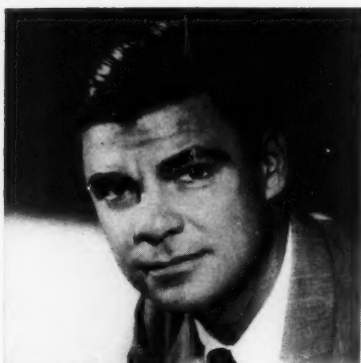
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LITERATURE! ➔

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New York, Chicago, Los Angeles, Atlanta,
Kansas City. In Canada: Arrow Films, Ltd.

break the bank QUIZ...



We asked quizmaster Bert Parks (left), famous M.C. of Bristol-Myers' "Break the Bank" television show on NBC-TV, to give us a photographic quiz which is a little out of the ordinary. We think Bert has come up with one that is out of this world. (The place where most of the winners of "Break the Bank" meet to count their money.) The idea is to match the photographic meanings on the right side with the newspaperman's slang on the left. A perfect score is almost unbelievable. If you don't get them all correct here's how to rate yourself: 16 correct—Good, 12 correct—Fair, 8 correct—Average, 4 correct—Start all over again. Good Luck!

NEWS PHOTOGRAPHER'S SLANG.

1. cheesecake
2. worm's eye view
3. spot
4. box
5. crop and blow
6. lens-louse
7. dynamite developer
8. feature
9. the morgue
10. snap
11. stringer
12. fire
13. "make it for the wire"
14. pix
15. a miss
16. handle a stiff
17. washed-out
18. heavy
19. mug
20. pacifier

ANSWERS

8 '02	s '01
9 '01	u '6
10 '01	b '0
11 '01	k '2
12 '01	j '0
13 '01	o '0
14 '01	d '0
15 '01	p '0
16 '01	h '0
17 '01	z '0
18 '01	t '0
19 '01	i '0
20 '01	l '0

PHOTOGRAPHIC MEANINGS

- a. a negative which is overexposed or overdeveloped.
- b. to photograph a subject.
- c. a low angle photograph.
- d. a camera.
- e. to remove imperfections in a print.
- f. to set off a flash bulb.
- g. a mixture of water and glycerin used to avoid curling of prints.
- h. making a soft, flat print for use in a wirephoto transmitter.
- i. an assignment to photograph a murder victim.
- j. a free lance photographer.
- k. a very strong, rapid developing solution.
- l. photographs.
- m. a print lacking in highlight detail.
- n. the place where photographs are filed.
- o. to select a given part of a negative and enlarge it.
- p. applied to a negative ruined due to mechanical error.
- q. a picture having an interest or angle other than purely news.
- r. a person who tries to get into a picture without invitation.
- s. a term for brilliance or contrast.
- t. photograph of a pretty girl incorporating a large expanse of her lower limbs. (for further details see page 56)



"Rockport Waterfront"—one of a group of exceptional color pictures taken by Ivan Dmitri for the 1951 American Airlines calendar.

The easy way to Better Vacation Pictures

The Superb PR-1



EXPOSURE METER



"The meter with a MEMORY"

Want full brilliance in your holiday color shots? Catch what you see, in sparkling brightness and full, rich tones—as in this late afternoon waterfront scene taken for American Airlines by Ivan Dmitri. *Use the PR-1 Exposure Meter.*

The General Electric PR-1 will handle *every* exposure problem, movies and stills. Complete for incident and reflected light. Superb for color... with exclusive pointer lock, trident analyzer. And so easy to use—just *press, set, and read*. Ask your dealer for demonstration of the PR-1 exposure meter today.

Says Ivan Dmitri, whose trail in color photography covers the globe: "*When the world is your beat, and every shot counts, you really appreciate the easy way to correct exposure... the General Electric PR-1 Meter.*"

Also the DW-68 meter... dependable... sturdy... accurate
General Electric, Schenectady, N. Y.



You can put your confidence in—

GENERAL  ELECTRIC

608-108



Fred Lyon

...HAPPY PHOTOGRAPHER

by JACQUELYN JUDGE

TO LOVERS OF PHOTOGRAPHY, California has always meant either the home of the great photographers—Weston, Adams, Lange, Cunningham—or the stamping ground of the high sachems of cheesecake—Gowland, Samerjan, Leaf. But, in the postwar years another kind of photography has been growing in strength on the West Coast. Whether or not it is a big enough baby to be called a full-fledged trend is hard to say. But its exponents—people like Wayne Miller, Homer Page, John Dominis, Fred Lyon—have taken some mighty fine pictures.

These pictures—warm, human, uncontrived, people-filled—mirror the events happening around them. They are among the very best in reportage. You feel that for these photographers technique is known, mastered, and put in its proper place, as a servant to the final purpose. And you know that they would deeply resent being categorized under “c” for “cheesecake,” or “n” for “nature.” If anything, it should be “p” for “photographer.”

As a result of all this, there is less and less of a tendency for eastern photographers to trek westward for the purpose of placing movie queens in front of wondrously contrived backgrounds. And

Right: Another personal photograph. This, of author Henry Miller's son, was taken with a Rolleiflex. Lyon believes professionals should take snapshots like this to keep from getting hidebound by meaningless rules and an editor's peculiar whims.

◁ Just outside the Golden Gate Bridge, looking toward Marin County, Fred Lyon found these seagulls enjoying the salt spray. He took this 4x5 Ektachrome with a Linhof equipped with a 12-inch Turner Reich lens. This is a photograph which professional Lyon took of a favorite view for himself.





Hawaiian wood roses were first tied in driftwood, then photographed in Lyon's studio. He used one spot and one flood to create startling shadow effects which seem to divide photograph in two unequal parts. The camera was a 4x5 Linhof.

Right: Spontaneous laughter between two friends caught by Lyon's Rollei. The two good friends are John King and then model Anne Murray, now Mrs. Fred Lyon.

Center right: While covering a warehouseman's strike for *Life* magazine, Lyon found this picket on duty. He photographed him with a Korelle (single lens reflex) equipped with a 7-inch Goerz Dagor f/6.8 lens. Note how telephone poles, shooting up in air, add tonal mass to composition. Photograph © Time, Inc.

Far right: Silhouetted poles on cable car and foreground figure of man gave San Francisco mood to book illustration taken with a Rolleiflex.



there is a growing list of credit lines for the native West Coasters. One of those, which appears with startling frequency in such magazines as *Life*, *Vogue*, *Collier's*, the *Saturday Evening Post*, and *Argosy* is that of Fred Lyon.

Fred is only 27 years old. He has been working as a freelance photographer for less than five years. Yet he numbers advertising agencies and public relations firms among his accounts as well as the top magazines mentioned above.

The reasons behind the Frank Merriwell success story of this personable young man are three: enthusiasm, a professional attitude towards his work, and independence.

Enthusiasm is the spice

Fred's enthusiasm is not that of a wild-eyed youth, but rather that of a thinking man. It springs from the fact that he sees no limits to photography, except in the photographer himself, so he is willing to experiment, to break rules, to find new ways of doing things.

He likes to try different kinds of subject matter. He is a photographer who can cover a strike or an opera opening with equal ease. He finds such opposites stimulating. After the strike or the opera opening, he finds pleasure in printing a photograph for a jewelry advertisement. The printing session may end with Lyon's placing the piece of jewelry in the enlarger along with the negative of a picture of the piece of jewelry. The result? A composite—photograph against the background of a photogram. An eye-catching piece of photography—which tells about the nature of the product as well as its exact physical appearance. (See page 40 for picture.)

This same enthusiasm drives Fred to make time for personal photographs. More than half of the pictures

published with this story were taken for his own pleasure. For example, the happy photograph of the little boy on page 37 is a simple snapshot. Fred feels that it is important for the careful professional to go out and make snapshots. He thinks it frees him—frees him of thinking about layouts, worrying about how the picture will reproduce, fussing about format. Thus, his photographer's eye and imagination are renewed.

Cameras, cameras everywhere

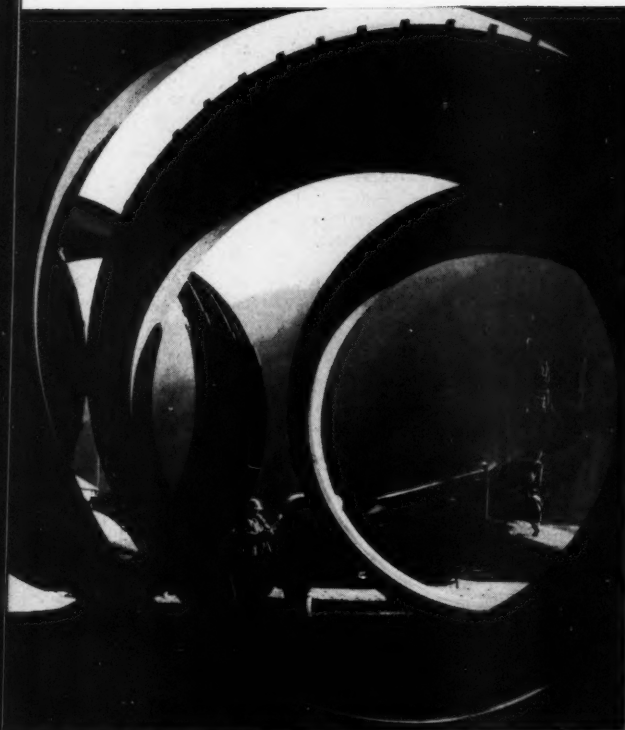
Fred is the same way about cameras. He moves from the small cameras to the larger ones and back again. All this so that he won't lose his feeling for the 35mm or the 8x10 view—so that his eye won't become squeezed to one format, one angle of view.

Lyon's camera stockpile is considerable. To begin with the smallest (and the youngest): He has two 35mm Nikons. He is very fond of the Japanese cameras because he was one of the many professional photographers consulted by the importers when the camera was redesigned for the American market. "It's like it was custom made, for me alone," says Fred. One of the Nikons is equipped with an f/2.8 Zeiss Biogon lens, "Very useful, very remarkable," says Fred. The other has the f/1.4 Nikkor, "Very good for high speeds."

Next come two Rolleiflexes, both f/3.5's. These are the cameras which Lyon uses most often in his work. His only complaint is that, for his taste, he'd like a wider angle lens. Incidentally, he owns a 2¼x3¼ in. roll-film wide-angle camera which was built to his own specifications. In the 2¼x2¼ film size he owns a Korelle, single lens reflex.

Lyon uses his Rolleiflexes a great deal in color work. His reason: He gets so many shots on one roll of film





Industrial shot, *left*, and jewelry ad, *right*, point up Lyon's specialty: versatility. Powerhouse tunnel liners on Feather River project were taken on assignment for *Life* with a Rolleiflex. Modernistic jewelry was first photographed straight. Then, when print was being made, Lyon placed piece of jewelry in enlarger to create photograph background for composite. Jewelry was set on glass table for original shot. Lyon finds such opposite subject matter stimulating.

that he doesn't have to be overly concerned with cost. This is important since cost of film should be your smallest worry in working on a photograph. When Fred talks about $2\frac{1}{4} \times 2\frac{1}{4}$ color, he always adds one tip: "If you submit a whole flock of 120 color, you're on safe ground. But the minute you add just one 4x5 transparency, you're in the soup. The extra size is of too much importance. Editors just don't have enlarging eyes."

We asked Fred about the square format of the Rolleiflex negative, since we're often asked if we believe that the shape is limiting as far as freedom for composition is concerned. His answer: "To me it doesn't make any difference. After all, a photograph can exist in space. It doesn't have to exist in a rectangle. Surely you've seen many photographs where the edges were of no importance at all. Next time you take a picture, test yourself and you'll discover that the edges, which seem of importance later on, are scarcely noticeable."

Lyon also owns a 4x5 Linhof, which has four lenses, varying in focal length from three to fifteen inches. Then there's a 4x5 self-designed aerial camera.

Finally, an 8x10 Deardorff which has a wide-angle and a normal lens plus a few others tucked away here and there.

Special cameras are, obviously, a Lyon hobby—since the custom-designed jobs don't bear as much of their share of the burden as the ever-present Rolleiflex. And

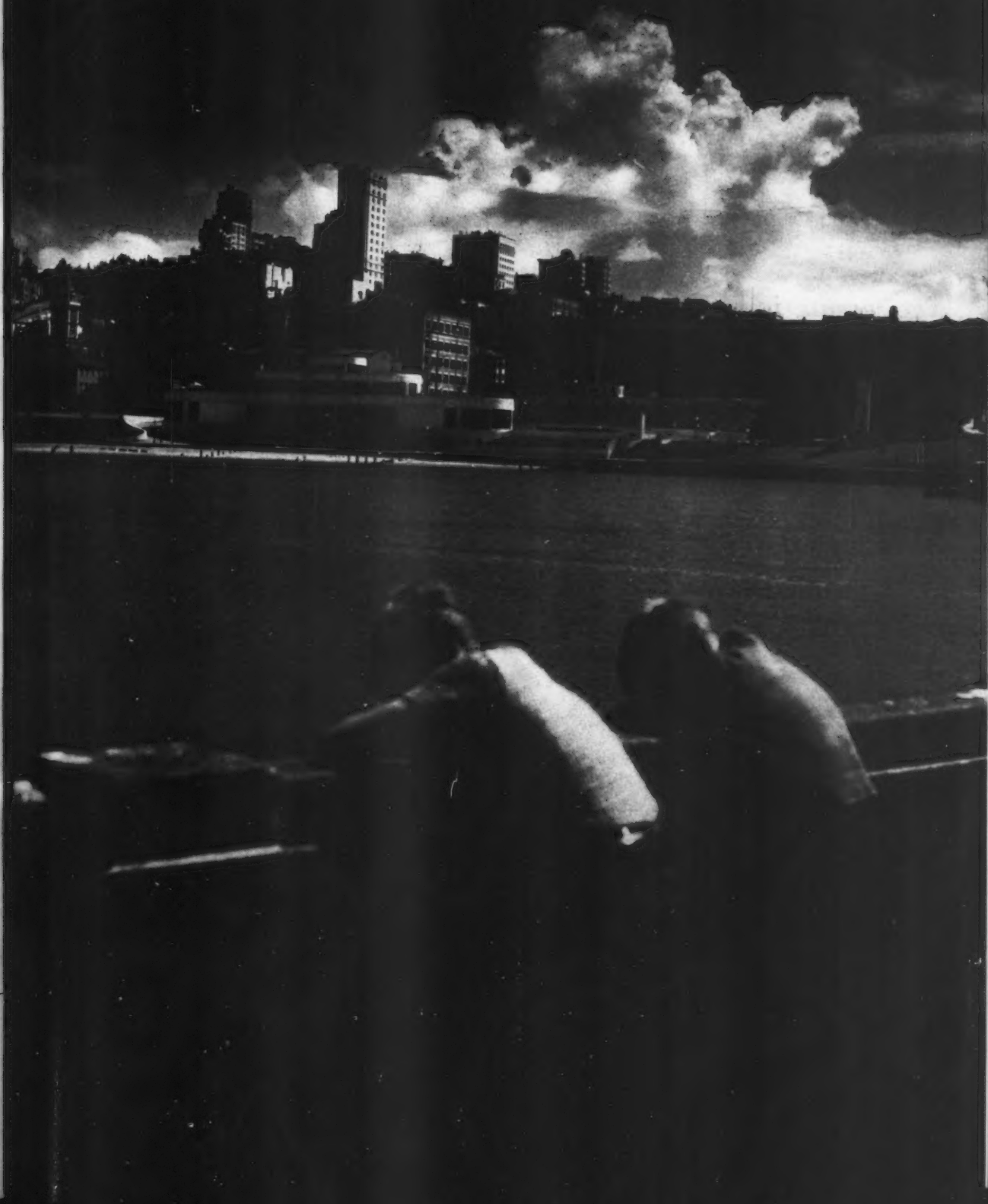
the hobby shows how much Lyon loves photography. For isn't that exactly what you do?—limited only by your bank account and your children's desire for new shoes? And just think how lucky Lyon is. *He* has the excuse that he needs all these fantastic gadgets.

That professional attitude

But Fred Lyon didn't get to his present happy state by collecting cameras. He got there partly because of his attitude towards his work. When you're talking about this quality in a baseball player, you call him "an old pro." You mean that he knows all the tricks, that he is at his best in a crisis situation, that he is always dependable. Well, at the age of 27, Lyon is well on his way to becoming "an old pro."

There is a considerable amount of ingenuity required of the general practitioner type photographer. Assignment editors seem to be under the delusion that spring is eternal. Thus, one February day, Fred found himself with the following assignment: Photograph a little girl, picking wildflowers on a hillside. Well, there aren't wildflowers on hillsides in California in February, but Fred needed the job. He loaded the station wagon with hothouse-grown wildflowers (*Continued on page 100*)

In the background, a famous San Francisco landmark, Russian Hill. In the foreground, two boys fishing. Lyon took this with a $2\frac{1}{4} \times 2\frac{1}{4}$ Rolleiflex, his most used camera.



BOLSEY CAMERAS

*The seventh in Modern's series
of definitive articles
on popular makes of cameras.*

by SAMUEL FASS



The Bolsey B2 is neatly designed, small and compact. The shutter speeds and lens openings are set by small pointers on the top and bottom of the lens mount. The B camera resembles the B2 closely but has no double exposure prevention or built-in flash synchronization.

THREE YEARS AGO, I fell in love with a Bolsey! In over twenty years of picture taking, I've owned and used more cameras than I'd care to list, but I'd be put hard to think of any camera that I've had more fun with than the Bolsey.

A slight bulge in my coat pocket means that I'm ready to shoot pictures. Any one of the Bolsey 35mm cameras (there are four models) can actually fit into the average coat pocket. But that's only one of the reasons I like the Bolseys. Before we get down to their actual handling, let's take a look at the cameras themselves and discuss the differences between the various models.

The cameras are manufactured by the Bolsey Corp. of America. There are four models, the B, B Special, B2 and the C. All are equipped with a 44mm, f/3.2, coated Wollensak anastigmat lens in a self-cocking between-the-lens shutter with speeds of 1/200, 1/100, 1/50, 1/25, 1/10, time and bulb. They are also among the most eye-appealing cameras on the market.

The all-metal camera box on all Bolseys is small and exceptionally sturdy. The trim is chromium and leatherette. The camera boxes are constructed in such a way that the distance from the film cartridge to the take-up spool is extremely short. Because of this, you can obtain 40 exposures on a standard 36-exposure cartridge or 22 with a 20-exposure length.

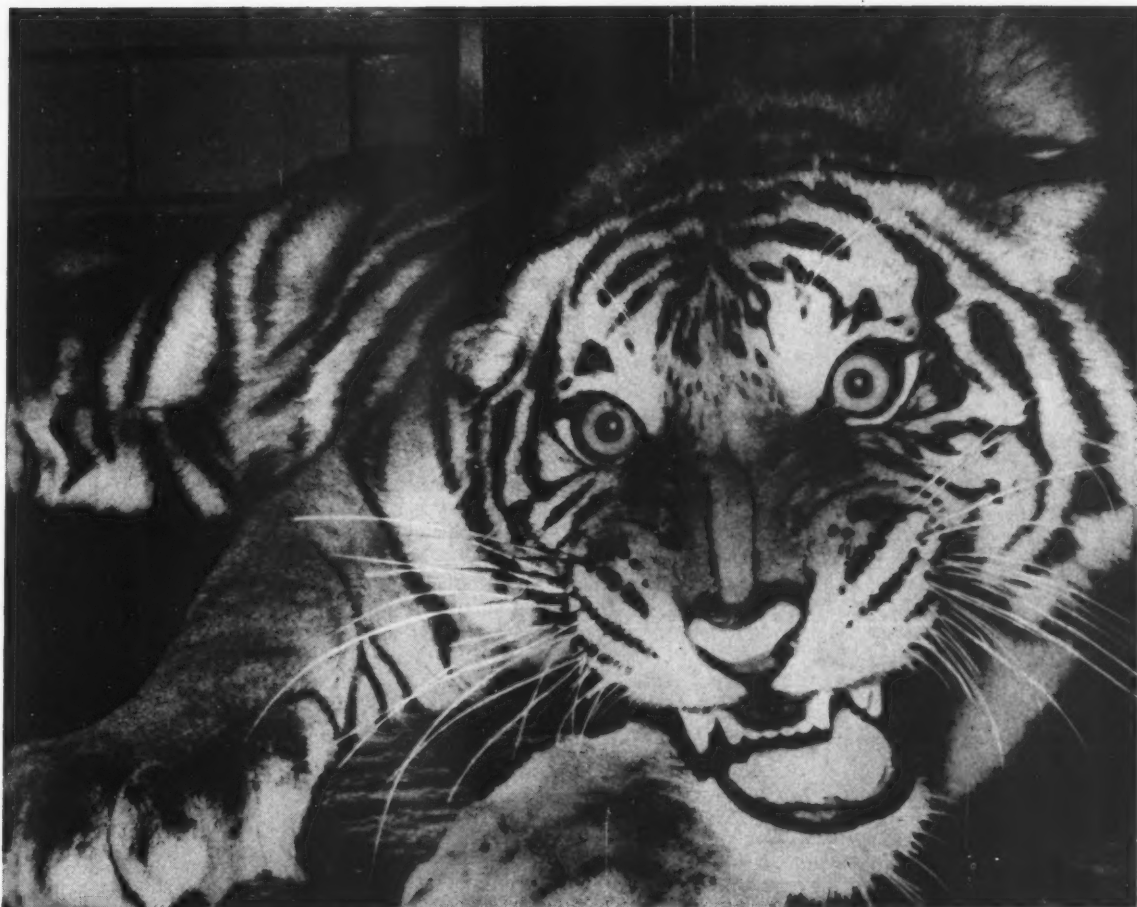
The Bolseys are focused by the use of a split image rangefinder which is coupled to the helical focusing mount of the lens and shutter assembly.

In praise of lens mounts

Let's put in a word of praise for the Bolsey's helical focusing mount. Cameras focus in a number of ways. The front lens element turns in a screw mount, the lens moves directly in and out by way of a helical mount, the



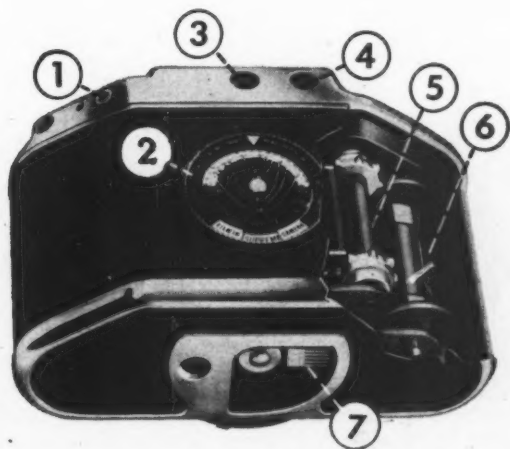
A slight increase in overall height in the Bolsey C houses coupled and matched twin viewing lens plus reflex finder, in the closed position here. The Bolsey C also incorporates all features, including rangefinder, of the Bolsey B2, is only camera made in this manner.



I obtained permission to photograph tigress from within the cage. Bolsey's 44mm lens took in more area than a standard 50mm would have. Exposure Data: Bolsey B2 camera, Plus-X film, 1/50 at f/22 at a distance of 8 ft. with a No. 5 flashlamp.



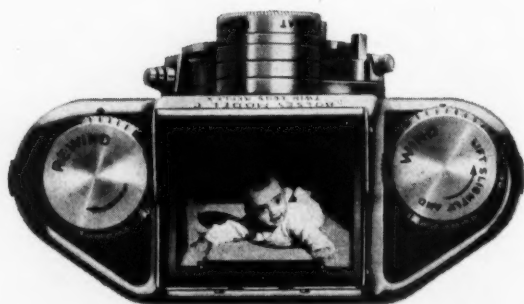
Removable lens and shutter mount is the main feature of the Bolsey B Special. Extension rings which can be mounted between the lens and camera body adapt the camera for extreme close work. Camera has no double exposure prevention or built-in flash synchronization.



Bodies on all the Bolsey cameras are basically the same. 1. flash terminal. 2. depth of field guide and film indicator. 3. viewfinder. 4. rangefinder window. 5. film advance sprocket shaft. 6. wind shaft with metal film clip. 7. lever to open camera for loading and unloading.



When you look through a Bolsey rangefinder, you'll see the scene divided in half if the subject is not in focus, *extreme top photo*. By rotating a lever on the lens mount, top half of the picture will move horizontally. When top matches bottom exactly, the camera is in focus, *above photo*. It's a good idea to check rangefinders on all cameras often to make sure they are accurate. To do this, set the distance indicator to infinity and look through the rangefinder at a distant object. Top and bottom halves should match exactly. If not, better consult a repairman.



The Bolsey C camera has twin-lens reflex focusing in addition to rangefinder focusing. Looking down at the ground glass of the viewing lens with the hood open *below*, the subject is seen in a blurred condition if the camera is not in focus. To use the ground glass twin-lens method of focusing, you rotate the focusing lever until the image is needle sharp on the ground glass. A magnifier (not shown) is built into the finder hood for critical focusing.

camera front moves, or the entire lens moves in a screw mount. Few cameras in the Bolsey price range have the helical mount which many experts prefer.

Why is such a mount preferred? For a number of optical reasons. First, since the lens does not rotate in focusing, accessories such as square lens shades, filters or stereo attachments can be kept in place while focusing. Polaroid filter owners will best know what I mean when I claim the helical mount as an advantage. Some filters, particularly the Polaroid type, change characteristics as you turn them. With a helical mount, the filter remains stationary; thus it always has the same characteristics no matter how you focus.

Focusing the Bolseys

For a long time there's been a big argument among the experts as to the relative optical merits of front element focusing, full lens focusing in a screw mount, and full lens focusing in a helical mount. Front element focusing, it is claimed, alters the optical characteristics of the lens. Focusing the full lens in a screw mount means that the lens is rotated through nearly 360 degrees. People who frown upon this system say that lenses are not corrected exactly the same over the entire field and that rotating them causes undesirable effects. Proponents of the helical mount say that the lens is fixed in the most desirable position and since it only moves straight in and out it gives its best possible performance.

The fact of the matter is that there are darned good cameras using each of the three types of mounts. Without getting into the argument, the Bolsey has the helical mount, and it's one of the few cameras in its price class which has this feature.

Now let's get back to the Bolseys and how they work. When you look through the rangefinder window located at the back of the camera, you see the scene before you divided horizontally. Unless you are perfectly focused on the object you wish to photograph, you'll find the bottom half of the view doesn't line up with the top half.

When you rotate the focusing ring, by means of a lever near the front of the shutter mounting, the bottom half of the scene will be seen to move from right to left, or vice versa. When the bottom half of the scene is aligned with the top half, the rangefinder and the camera are properly focused.

With the Bolsey you can focus down to 2 feet. Most 35mm cameras with coupled rangefinder focus only to 3 or 3½ feet. The rangefinder viewing window on all models of the Bolsey is just a half inch from the regular viewfinder window, and you can move your eye from one opening to the other in a split second.

On the other hand, in this day and age when the combined rangefinder-viewfinder is taking the place of the old separate finders in the newer models of many cameras, I wouldn't be too unhappy to see future Bolseys with but a single window for both viewing and focusing.

The Bolsey B camera, at \$61.50, including Federal excise tax, is the basic Bolsey and was the first introduced. It differs from the other Bolseys in lacking some of the refinements which they have and which we shall list.

The Bolsey B Special (\$71.25) is identical with the Bolsey B save that the lens and shutter mount is removable. This permits the use of Bolsey extension rings

to be inserted between the lens and the camera body for very close copying, technical or scientific photography. An extension ring costs \$4. Three of them attached together allow photography as close as $3\frac{3}{4}$ inches.

The Bolsey B2 resembles the Bolsey B but has built-in flash synchronization plus a double exposure prevention device. It costs \$73.50.

Bolsey C focuses two ways

The Bolsey C at \$109.50 has all the features of the B2, and also features reflex focusing on a ground glass in addition to the standard rangefinder and viewfinder combination. This camera has an f/3.2 viewing lens coupled to the focusing mount of the camera's taking lens. A magnifier for accurate focusing is built into the ground glass hood. This is the only camera in existence which allows you to compose and focus with the ease of a twin lens reflex and also permits the use of a rangefinder and direct viewfinder when adverse light conditions make it difficult to use the ground glass.

There is an easily read depth of field chart on the back of all Bolseys. This chart, which is in the form of a movable circular calculator, (*Continued on page 92*)



HERBERT KEPPLER

The Bolsey B2 camera was just $2\frac{1}{2}$ feet from the subject here. Exposure here was f/16 at 1/200 on Super-XX film.



The strong rays of sunlight obliquely and dramatically spotlighting the Grand Central Station floor were caught with my Bolsey B2 at 1/25 and f/3.2 on Plus-X film. No artificial light was used. This photograph was made in the mid-afternoon.



A portrait after subjecting the upper part of the negative to heat. Running gelatin distorted facial expression.



Foucault's impression of the Eiffel Tower during an atomic blast. Negative was placed close to the bulb.

melt that negative...

IF there's anything a photographer dislikes in the summer, it's darkroom work. These months usually find darkroom workers desperately trying to keep the processing temperatures somewhere below the boiling point with the aid of ice cubes or the refrigerator.

A bugaboo, of course, is reticulation. When film is plunged from one solution to another with a marked temperature differential, the film often becomes reticulated. Many prize negatives thus wind up looking more like Byzantine mosaics than photographs. There are, however, a few processes which profit from heat.

Next time you happen to be standing in your darkroom tearing your hair out for want of something more constructive to do, why not try Marc Foucault's experiments with melted film gelatin?

The results, as can be seen from the photographs on these pages, almost defy description.

How does Foucault do it? Very simple. As most new processes, this method was born accidentally. The French photographer had heard about reticulation, but that was as far as his interest went. Fate, however, was not one to let Foucault off so easily. One day, while examining a negative during processing, Foucault brought the film too close to a naked 100-watt bulb. The gelatin began to melt. Horrified, he plunged the negative back into the wash water, but it was too late. In places, the gelatin was normal; in others, it sagged, twisted, and reticulated like an old piece of rotting cheesecloth. The negative was ruined, but Foucault was amused by the odd way in which the subject matter now appeared.

He had a number of negatives he was interested in distorting but they were already dry and the emulsion would only run when wet. Besides, he didn't want to lose his good negatives. So he evolved the following process:

Pick out a negative. Make a copy by printing it and then copying the print, or by using direct positive film. Before removing the copy film from the wash water after development, bring it close to a 100-watt bulb. The speed and direction of the melting can be controlled by varying the distance from the bulb and by tilting and turning the negative. When you are satisfied with the results, return to the wash water, dry, and make a print as you normally would. Then display the picture in a conspicuous spot. When friends ask how the strange photographs came to be, tell them they were taken on a windy day and the subjects were just getting blown around a bit—after all, a photograph never lies—or does it?

Herbert Keppler



people on *PARADE*

by CLEMENS KALISCHER

HAVE you ever felt your heart begin to pound . . . and your spirit lift to the beat of marching feet and the roll of drums? There's no need to worry! A parade does that to most people. And it changes their faces, too. Just look at their expressions and you will see one reason why parades are wonderful subjects to photograph.

But whose faces are we talking about? True there is color and precision in the line of march, but did you ever turn around at a parade and look at the faces of the milling, pushing crowd? Often you'll find more and better picture possibilities here than when pointing your camera at the parade itself.

It's one thing to stand with a crowd, point your camera at the marchers and shoot pictures. It's something of quite a different order to turn your camera around, get far enough away from the spectators, then single out your quarry, focus and shoot.

Before we get around to actually photographing the parade spectators, let's take a look at our equipment and make sure we're making things as easy as possible.

Simplicity and lightness will be the order of the day.

You'll have more freedom of motion and less worry about the throngs crushing a prized piece of photographic equipment.

Obviously, your task will be easier if you select a small camera. I use a Rolleiflex but actually you don't need an elaborate camera. Your audience, for the most part, will be fairly still, and you'll be shooting outdoors in good (you hope) weather.

Lighting the way

Let's say we're using a fast film like Super-XX or Superpan Press. If it's a sunny day and your subject is brightly lighted, you could expose at f/16 and 1/100 second. If it's bright but your subject is turned away from the light so that his or her face is in the open shade, you could still shoot at f/8 and 1/100 and get a correct exposure. So you see, there's every reason why you should take advantage of a fast shutter and use it. But, in either case, there's still enough light to use a box camera successfully. Parade watchers don't move too rapidly, so don't be afraid to use simple equipment.



Notice the deep concern on all the faces. The man on the crutches and the rigid horse accentuate the drama of the scene. Pictures like this one are everywhere, for the sensitive photographer.

Here the whole gang is aware and in direct contact with the photographer. Groups often form effective and interesting shots.



This family, with noses pressed against the window, found it easier to watch the parade from their ground-floor apartment. Children taken with a Rolleiflex at about $f/11$ at $1/100$, as were all the photographs taken at the parade.



A good eye and an alert camera can catch moments of great emotional pitch. The background crowd was thrown slightly out of focus to highlight the subject.

Nearly all cameras today are carried by their owners in ever-ready cases which make it unnecessary to remove the camera from the case in order to take pictures. Such a case is a necessity when you know how you're going to be pushed and shoved by the spectators at a parade. *Still*, for the life of me, I can't understand why so many photographers insist on throwing the neckstrap of their camera case over a shoulder instead of hanging the camera around their necks. One hard shove or an instant when your hands slip on the camera—and down it goes. If the strap is around your neck, the camera's safe. If you put it over a shoulder, there's a good chance it will keep right on going down.

Always consider the film

I'm not going to tell you to use any specific film. I use Super-XX for maximum speed but that's a matter of choice. If you use a 35mm camera, you may want to use a slower, less grainy film. Personally, my preference is panchromatic film over orthochromatic because you're dealing largely with skin tones. Ortho does not record red. Thus, such things as lips or blemishes of the skin will photograph black. (Not a pleasant prospect if you're interested in people's faces!)

A lens shade, an exposure meter and a yellow filter, if you intend to get some clouds in your pictures, will round

Children perched on parents' shoulders offer the parade photographer a fine array of portraits. Every face and posture (except sleepyhead) is a variation of the same fascination.



The idea of a parade can be presented without showing marchers or even faces of the spectators. For the combination of elements leaves no doubt in anybody's mind that these four fully absorbed boys are watching a passing parade.



Spectators with odd vantage points, like this somewhat cramped youth, always make interesting subjects.

out your equipment. You don't need a tripod but a short cable release may be useful if you have difficulty snapping the shutter without jarring the camera.

Preparing for battle

Camera loaded? Neckstrap around your neck? Extra film in your pocket? Got the sunshade, filter? Fine. We're off to a parade. You'll want to get a good front-line position, so better get to the parade early.

Try to make friends with the people standing around you. Nearly everyone is fascinated with the business of taking pictures and in return for a promise of a good shot of their children you can probably get them to hold your place in the front of the crowd while you wander off to shoot from other angles.

By people, I also mean the police who are stationed in your vicinity. Your chances of zipping out into the street every once in a while to photograph spectators will be much better if you have the police on your side. Don't make them feel you are going to try to sneak by them and take shots. Ask their permission. You'll be surprised how cooperative they'll be. Remember, many policemen are camera fans too.

Next, take a meter reading to fix your exposure. You're going to concentrate on people's expressions so you want a correct exposure for facial textures. The prescribed method of obtaining such a reading is to walk up to your subject and hold the meter a foot from his or her face. But since you don't want to draw your subject's attention, and maybe you can't even reach him, substitute the back of your hand for the face. If you hold your hand at arm's length and let the light fall on it in approximately the same way as the light falls on the spectators' faces, you can hold your meter a foot or less from your hand and get a pretty accurate skin texture reading which will serve as well. (Continued on page 90)

going to the dogs...

by JOHN BRIGHT



Brother Bob does the make-up. After a bath, Mickey has battle scars hidden with powder.



The author, above, arranges the costume. It takes about four hours to arrange a shooting set.

The Ektachrome color shot, opposite, was exposed 1/50 sec. at f/22. Illumination was from three No. 22 flashlamps. Graphic View camera.

HAVE YOU EVER TRIED to convince a dog who dislikes tobacco that he should hold a cigarette in his mouth for the sake of a picture? Or did you ever appeal to the "ham" in him in hopes he would assume the character roles of a teacher, tramp, photographer (see Coffee Break, page 12, Ed.), a zoot suited "sharpie," or a nonchalant news reporter?

These are a few of the problems I've encountered in the three years I have been making color pictures of costumed canines. Solving them has required plenty of patience and work, but it's been a lot of fun, too. How do you go about it? That's what we'll look into now.

Mickey never went Hollywood

My favorite model is a soulful-eyed, patient little guy named Mickey. Mickey is sort of embarrassed about his ancestry so we don't talk about that, but he was still very young when he started posing for my salon shots. Later, we turned to color and professional photography, both of which Mickey took in his stride. At the mature age of six he is now a veteran model whose philosophical head has never been turned by success.

Since Mickey's job is that of more or less caricaturing human occupations, the costumes, props, colors, and lighting are usually made rather extreme in his pictures so as to accentuate the basic theme. This has made it necessary for me to develop a technique somewhat different from the ordinary pro- (Continued on page 88)







COLOR

why exposures go wrong...

Third in a series for beginner and expert . . . by Robert Kafka

Chief of the Color Laboratory, Life Magazine

THE MOST CAREFULLY PLANNED, beautifully composed, ultra fascinating color shot for which you ever aimed a lens won't be worth much more than a used flashbulb if you don't get the exposure right.

Having got that statement away, let's make it clear that this isn't an article about how to use your exposure meter, calculator or guide. Instead, we're going to examine some aspects of exposure which you'd never even have to consider if you were shooting black and white film, but must keep in mind for successful color photography.

In the early days of photography, it was believed to be an inviolate rule that negative density due to exposure was the result of exposure time multiplied by light intensity. Carrying this statement to its logical conclusion, it was said that long exposures at low light levels produced the same results on the negative as short exposures at high light levels. A film exposed for 100 seconds to one unit of light, the rule stated, would produce exactly the same density on the negative as a film exposed to 100 units of light for just one second. This was formalized into an equation stating: Exposure is equal to

Whirling helicopter blades drew intricate pattern for Dick Wolters at U.S. Naval Air Test Center, Patuxent River, Maryland. He used Daylight Ektachrome, Rolleiflex, lens at f/3.5. For ground shot Wolters opened shutter, fired four No. 22 clear flashbulbs. Pilot started rotor, tips flexed up, lights went on, machine rose, landed. Blue light shows exhaust, red was on side of 'copter, yellow in cabin. Although shutter was open 90 seconds, failure of reciprocity law with unbalanced color did not occur (see text) as no part of film was exposed more than fraction of a second.

time multiplied by intensity. And it was called the Reciprocity Law.

Subsequent experiments proved the law to be correct at a reasonable range of exposure variations, but it was found that the reciprocity law just didn't work when extremes of both exposure time and light levels were used. At these extremes, a phenomenon takes place which destroys all accuracy in computing exposure time. It was found that negatives varied considerably in density. This meant that the emulsion speeds were unpredictable at the extremes of exposure time and light level, since negative density depends upon emulsion speed.

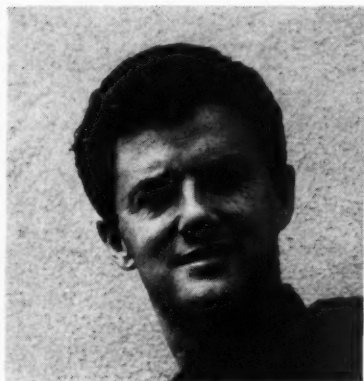
Although the reciprocity law failure has been examined for some time, no one knows exactly why it happens, when it will happen, or to what degree it will happen. It is variable between emulsions. Under some conditions it is repeatable and predictable, but it changes with the age of the emulsion. This is disturbing to photographers who must occasionally work at one extreme or the other of exposure time, since manufacturers themselves are unable to predict either the extent or the direction of the law's failure in regard to a newly prepared emulsion.

How long can an exposure be?

There is, however, one consolation. The reciprocity law works fairly consistently at those speeds and those exposure regions most generally used by photographers. But the phenomenon is met often enough to have forced the Eastman Kodak Co. to make a survey of the exposures used by color photographers. On the basis of this survey, Kodak arrived at an average and now balances its daylight color sheet film to give the best results at 1/10 second exposure, while its Type B color sheet films are balanced for one second.

Let's look at the practical side of this reciprocity law failure. Most of us will never meet it during average picture taking, though we click shutters for years. In the range of exposures from about 1/50 to 1/10 second for Daylight Type and 1/2 to 3 seconds for Type B, color films stand up remarkably well and do not show any significant change in color balance, so long as shutter speeds and diaphragm openings are properly adjusted to give correct exposure. As a matter of fact, you could probably go somewhat beyond these limits of exposures before the color balance would be (Continued on page 97)

I Love Cheesecake...

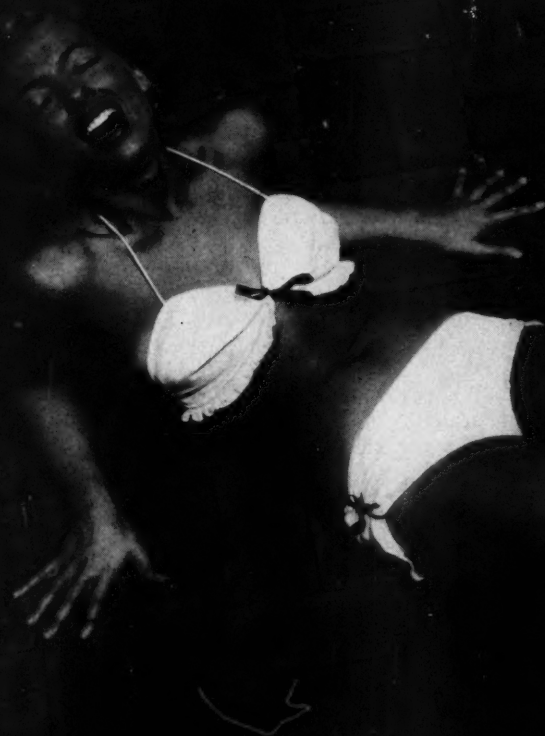


says **PETER GOWLAND**

ACCORDING TO LEGEND, cheesecake pictures were born in New York, borrowed by Hollywood, and stolen by the rest of the world. News reporters who still remember the lush days of the turbulent twenties credit Izzy Kaplan, a famous *New York Mirror* photographer, with being the first to give leg-art pictures a label that stuck.

Izzy used to eat at places like Lindy's where his favorite food was—cheesecake. One day he was assigned to go aboard the liner *Berengaria*, docked at Quarantine, to photograph incoming celebrities from Europe. On the sun deck of the *Berengaria* there just happened to be a gorgeous blonde who just happened to know a thing or two about cameras. Perching herself on the rail she crossed her legs, hoisted her skirts, flashed a dazzling smile, and waited. "Oh, boy," Izzy is supposed to have shouted as he (*Cont. on page 58*)

"Give me a pretty girl in brief attire," says Peter Gowland, "and her picture will need no explanations."



I Hate Cheesecake...

I HATE CHEESECAKE, but not the bakers of cheesecake—because I suspect that they hate it too. What they like is the dough in it.

We all know there is a lot of dough in cheesecake, but not enough for some of us to ignore the cheese that goes with it.

I hate cheesecake because it is neither sophisticated nor primitive enough for me.

To me, cheesecake is a strong female weakened or a fragile one strengthened into a sexy image for the sake of “universal” (ha ha!) appeal. Hanging some silk on a naked woman, or depriving a dressed one of half of her silk, to increase the sex appeal of a photograph taken of her—is cheesecake. A peasant girl “elevated” to the status of a burlesque queen, or a lady “degraded” to the same level—is cheesecake. But a sincere photograph, even if *(Continued on page 59)*



says MARTIN MUNKACSI

“A girl needn’t be undressed to be exciting,” says Martin Munkacsi. “Cheesecake robs a woman of dignity.”





Sex appeal requires more than a perfect figure. It requires a vivaciousness and a joy of living.

GOWLAND . . .

clicked the shutter, "This is better than cheesecake!"

In my opinion, cheesecake has won its place in the limelight of advertising, magazine illustrations, the movies, and on television because the public first accepted it—then demanded it—over two decades ago. Today the popularity of American cheesecake is so world wide that not even the Kremlin can keep a muzhik from identifying the "made in America" flavor of a Betty Grable pin-up.

I love my work

I thoroughly enjoy photographing a beautiful woman in a wholesome bit of cheesecake or pin-up art. One reason for this, perhaps, is the fact that as a boy I literally "grew up" on the beach at Santa Monica, California. When I first began to take photography seriously, it was natural for me to look for some branch of the field that would permit me to spend most of my time outdoors. The combination I finally settled upon (*Continued on page 60*)

Barbara Osterman (*above and right*) designs most of her own costumes. "The day is past," says Gowland, "when the 'beautiful but dumb' model can succeed."



MUNKACSI . . .

it happens to be taken of a half-dressed burlesque queen, can never be cheesecake.

The intention is the important thing. To bake cheesecake the photographer or painter must know better but, in order to make his picture more salable and appealing to the masses, *elect* a cheap solution.

Cheesecake is cheap

Cheapening a picture to make it more expensive—is the essence of cheesecake. Cheesecake is a photograph of a woman robbed of her dignity. It is neither caviar nor bread, neither imaginative nor earthy. It is just the dish of the "average man" who has no taste and no opinion. It belongs in the frightful limbo of those who have torn themselves away from Mother Earth but never yet reached out for heaven—those whose parents, with better intentions than sense, have forced all their normal inclinations into the subconscious and chained their children forever to the dark treadmill of the emotionally and mentally retarded, if not crippled.

Psychiatrists tell us that many "average" modern men are sexually maladjusted, emotionally unbalanced, and mentally at least a little upset. Blocked and hindered by mental and emotional nonsense, this vast group is forever barred from the heights that man should have reached centuries ago.

"Average" and "normal" are by no means synonymous. If mere numbers could define the norm, in an insane asylum with eight hundred inmates, the twenty doctors treating them would be hopelessly abnormal.

Cheesecake is for the frustrated

Cheesecake is for those whose pseudo-childhood gave them nothing but a whale of an inferiority complex, whose natural affinity for God, Art and Nature has been beaten down and buried deep in the subconscious by that trio of murderers of God in man: "average" heritage, "average" environment, and "average" education. (Cont. on page 61)

Above: "This girl's expression imparts more sex appeal with the lips and eyes," says Munkacsi, "than any full-length cheesecake picture could achieve." **Right:** The photograph of the dancer in action is too unposed to share anything in common with 'leg-art' photography.



GOWLAND . . .

consisted of a means of earning most of my livelihood outdoors, on or near the beach, and in the company of many of the West Coast's most beautiful girls. Is it any wonder I find shooting cheesecake more like fun than work?

While I have no quarrel with anyone who can retain the femininity of a beautiful woman in a picture that is blurred or out of sharp focus, there are very few photographers, in my opinion, who actually achieve this. Most of those who try (and certainly all of their imitators) hope that the viewer will supply what is lacking in the original picture—meaning. With full acknowledgment of certain exceptions, I believe that the majority of blurry, out of focus pictures we see (together with their long, explanatory captions) picked up most of their “interpretive significance” after they were out of the final wash and on their maker’s desk.

The least that can be said for cheesecake is that it is rarely pretentious, never complicated. The viewer likes or dislikes a picture at a glance; he knows he is looking at a pretty girl who does or does not appeal to him. He feels no need to look for a subtle “Interpretation” in order to justify his decision. *(Continued on page 84)*



The sand, sea, and sky, Gowland asserts, are a perfect setting for glorifying the natural beauty of girls like Pat Hall. Gowland generally uses a Rolleiflex camera, Super-XX film. His basic exposure, 1/250 second at f/8.

"I cannot appreciate the artificiality of swimmers who rarely go near the water," says Munkacsi. "This girl swam every day in a private pool just as she appears here." Munkacsi's favorite small camera is a 4 x 5 Adams Minex.



MUNKACSI . . .

You know how this average works. First it calls the preacher, the artist, the genius, anyone close to God, crazy, because it is easier to pull the exceptional down than to rise to meet it—and art is a product of the exceptional. They want cheesecake!

Students of human behavior—Freud, Adler, Jung, Reich, Horney, and others—state that only the preacher, the genius, the artist, only the man who is in direct contact with his subconscious as source of ideas and inspiration, is normal!

But to the "average" this has no more meaning than the fourth dimension. We don't know enough to know how little we know! Calling artists insane is the average man's handy passport to comforting sanity. Art, therefore, is poison. "We want cheesecake!"

Only history can dig our great men out of their graves and place them above their forgotten contemporaries. And only time can tell the value of good work and elevate it beyond the mountains of pulp and cheese produced (*Continued on page 85*)

stereo photography outdoors...

by JULIUS B. KAISER

SUMMER IS TRADITIONALLY the time when photographers dust off their cameras, load them with film and determine, this is it!

A lot of cameras of course haven't been gathering dust over the winter but even the owners of these will concede that there's something about the warm weather and the green grass and blue sky that makes this season more enjoyable photographically than any other.

Among the photographers afflicted with summeritis are the stereo fans. The family vacation, the children at play, the golf club, tennis match or maybe Fido outside his dog house are all likely stereo subjects. After the stereo photographs are taken and processed, the photographer may be completely happy with them (although some of his friends may become bored after the fifth showing). On the other hand, he may be ready to toss his whole stereo outfit into the nearest garbage heap.

Don't gamble

This difference, between the successful and the unsuccessful stereo photograph, may have been caused by accident. But by following a few simple rules, topnotch outdoor stereo can cease being a gamble and become a calculated result.

As we mentioned last month, many effects achieved successfully in standard two-dimensional photography



ERIKA KLOPFFER

If there's a barn 50 feet from the camera, we know by looking at the depth of field chart that we can stop down to $f/8$ with the lens set for 15 ft. and achieve the necessary stereo sharpness from about 7 ft. to infinity. Thus, tree will be sharp.

will prove the complete ruination of your stereo shots.

The biggest and most important new rule that must be committed to memory and obeyed at all times is that *stereo photographs must be in sharp focus from foreground to background. Any part of a stereo picture which is not in sharp focus will have no stereo quality whatsoever.*

When stereo pictures are viewed either by means of a viewer or by projection, the eyes of the spectator wander to every plane visible in the scenes. This is attributable to the inherent depth of the medium, whereby each plane, foot by foot receding from the foreground, stands in relief. To permit such scrutiny, the pictures must have sharpness which would be considered unnecessary in the case of flat, planar photographs.

Since stereo photographs must have this overall sharpness to achieve maximum effect, the photographer will often find himself working at smaller lens openings than he is accustomed to—particularly outdoors where landscapes usually have great depth.

The immediate reaction to the necessity for maximum depth in sharpness is to stop the lens down as far as possible. But this theory results in slow shutter speeds to compensate for the small lens openings.

Know your depth of field

In order to make the most out of your lens and shutter combinations, you should consult a depth of field chart for your lens. Note a few basic settings and refer to them before each stereo shot. Such a table, especially designed for your particular camera and lens, is usually included with the instructions accompanying the camera, or can be had from the manufacturer.

A depth of field chart can tell you at a glance just what part of your picture will be in focus at any set lens opening and distance setting. With such a chart at hand there is no reason why any photograph need be disappointing because of a fuzzy foreground or background.

Generally speaking, the shorter the focal length of the lenses, the greater the depth of field at any given lens setting. Since most 35mm stereo cameras employ a picture size slightly smaller than a standard 35mm frame, they are equipped with extremely short focal length lenses with amazing depths of field. If larger cameras are used with attachments for stereo, the photographer does not have this amount of depth of field working for him.

For instance, if the stereo camera is equipped with 35mm lenses, and the distance scale on the camera is set on 15 feet, the depth of field table for the lens will show that all objects from about 10 ft. to about 27 ft. will be in focus at $f/3.5$. This is quite an amazing field depth at such an opening.

Increasing the depth

But suppose there's a barn 50 feet in the background? We know that it must be in focus to show depth. By looking at the depth of field chart we find that we can stop down to $f/8$ at the same distance setting and place everything from about 7 feet to infinity in focus. Thus we have our barn the way we want it and we have even gained in the foreground.

If the barn is the most distant (*Continued on page 89*)



Lines running from foreground to background, such as the near bank of the stream, help accentuate stereo effect.



The tree looks as if it's growing from the boy's head. In stereo, however, it would be in its proper depth relation.



Get as many planes as possible into your photos for maximum depth. The carousel provided horses for planes.

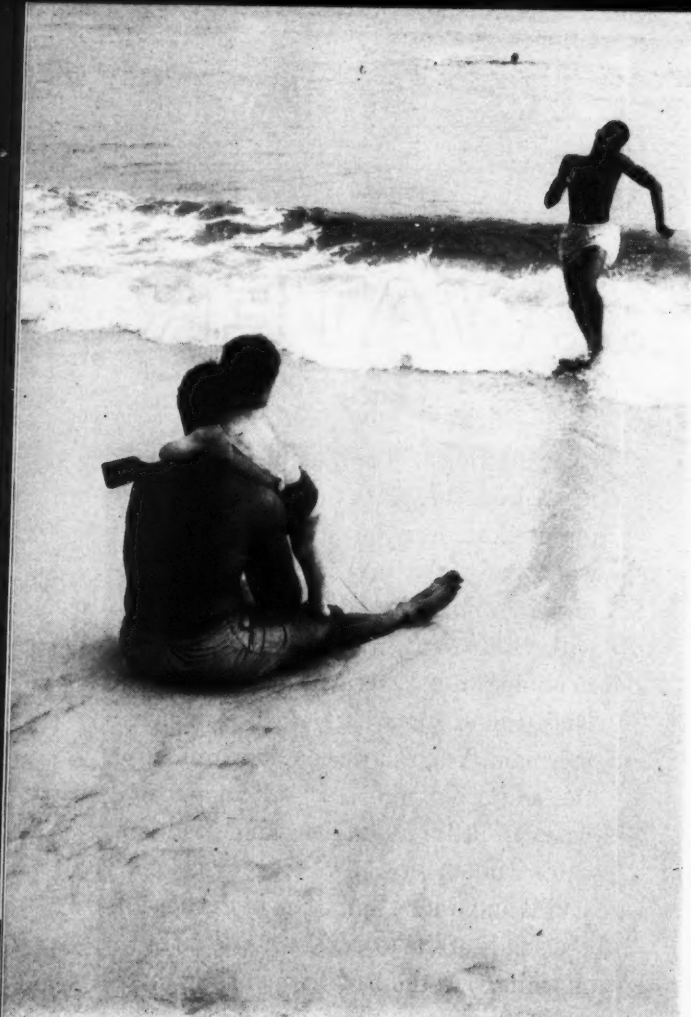


...WATER ...WATER



... everywhere, in the summertime. Water to drink, to splash in on beaches; water to splash over you on city streets. And when it takes the form of raindrops on top of a cobweb, it is something to conjure with. But always, in the summertime, it is to photograph. You can use it as a cooling background for a portrait of a modern mermaid. You can place it in a milk bottle, add a daffodil, set your homemade vase carefully on a kitchen windowsill for a new camera recipe. Wherever you look, you'll find water. In the sun of the beach, the shade of the woods, in the dew of the mornings, in the backlit sparkling dusk of an evening at the coast. The Greeks called it one of life's four elements. We call it: a stimulus to picture-taking, a new idea. On these eight pages, a tip from us to you: try two parts hydrogen, one part oxygen—a new photographic formula.

WHAT DO A GANG of city kids do in the midst of a hot afternoon? Andre de Dienes found the answer one summer day and wrote it down with his Rolleiflex: $f/8$ at $1/250$ second. The box is put over the fire hydrant to force the water into a spray which will cool the greatest number. Note well-dressed boy with knotted tie, extreme right.



◁ TOSH MATSUMOTO was at Jones Beach one day last summer when he saw this charming scene. He used a Leica G equipped with an f/2 Summar lens to stop the action. Exposure was f/12 at 1/100 second in bright reflected sunlight.

WEAK MORNING SUN provided illumination for this amusing study of Milles' statues taken by Martin Munkacsi in Cranbrook, Michigan in 1938, with a 4x5 Speed Graphic, f 6.3 at 1/250 sec. ▷

WATER FORMS cool simple background for shot of movie actress Jean Simmons taken by Ernst Haas with a Rollei. Technical data unavailable, but it might have been: f/6.3 at 1/100 sec.





PAUL STRAND MADE this study of cobwebs in the rain in 1927 along the coast of Maine. It is one of this great American photographer's fine close-up studies of nature and appears in the book "Time in New England" which he did with Nancy Newhall. Naturally, much of the fine quality of the original is lost in reproduction. However, what remains will give you an idea of his penetrating eye for detail and the power of photography in the hands of a real master.



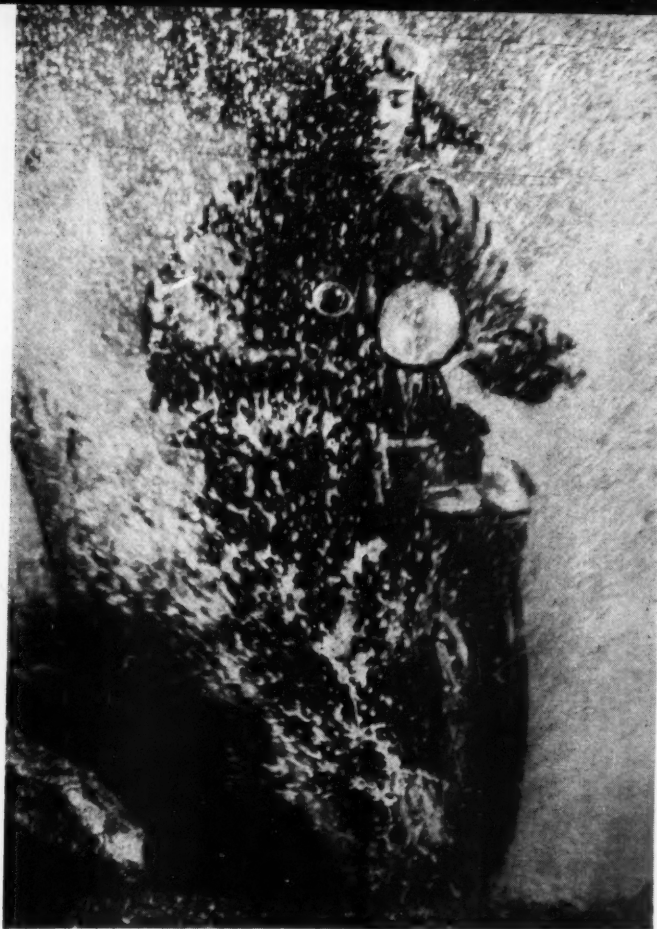


△ MARVIN GOLDMAN says of this photograph, "It is an observation of a lonely flower." The observation was made with a Rolleiflex handheld at 1/50 sec. with natural light. Note how even the simplest sights of everyday life can be made into interesting compositions when the photographer has a good eye and the ability to carry through with an idea.

W. CARL NAYLOR waited for these pelicans at the Bronx Zoo to get their bills into an interesting juxtaposition. Then he took the picture against the background of a pool of water. Rollei, f/16, 1/100 second. Remember: patience is the greatest of all the virtues when you are trying to photograph animals. ▷



MARTIN MUNKACSI took this picture thirty years ago in his native Hungary with a real tongue twister of a camera: a Goerz Anscutz Ango equipped with an f/4.5 Goerz Dogmar lens. Taken: f/4.5 at 1/480 sec.



SERGE DE SAZO likes girls splashing in water—as who doesn't? He found this one on a French Riviera beach and photographed her with a Rollei, f/5.6, 1/100 sec. It was a cloudy day at about 4 o'clock in midafternoon.

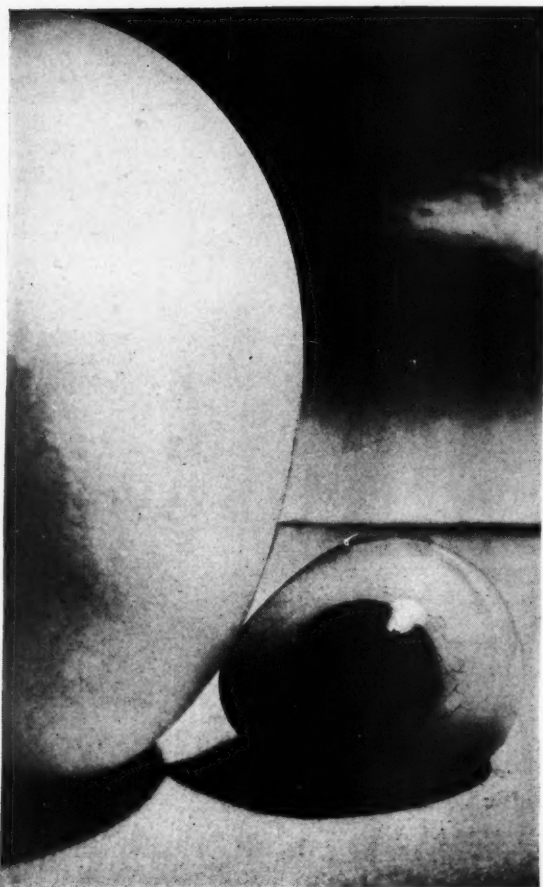




THIS TWENTIETH CENTURY sunworshipper was found on a California beach by Andre de Dienes. Backlighting on rolling waves is always a surefire picture subject. But when you place a figure against the setting sun and silhouette it, you show real photographic imagination. Taken with Rollei, f/22, 1/250 sec. Yellow filter.

pictures from our readers...

"I tried it myself"



C. F. Cochran of Chicago made this tabletop by propping up an egg and an artificial eye with wads of modeling clay, and adding a wisp of cotton on a wire for the "cloud." Two lights were used, one to illuminate the subjects, and the other to light the sky. Exposure: 5 seconds at f/22 on press film, Graphic View camera. Title: "Egg and Eye."

A study in expressions is bound to result when children come in close contact with animals they have never touched before. L. Larkin made this picture of Sharkey the Seal shaking flippers with a young admirer at the New York Sportsman Show. Larkin used a Retina I camera, Plus-X film, and a #5 flashlamp. Exposure was 1/50 sec. at f/11.

HAVE WE HAD THE PRIVILEGE of considering some of your favorite pictures for possible publication in "I Tried It Myself"? All of the photographs that appear on these pages each month were made by readers of MODERN—most of whom are now seeing their work in print for the first time. There are no restrictions as to subject matter; if you have one or more pictures you'd like to submit, please follow these simple instructions:

Select only those black and white prints (color prints and transparencies cannot be considered) that are 4 x 5 inches or larger in size. Glossy prints are preferred, but semi-matte prints can be reproduced if necessary. Toned prints are harder to reproduce, hence less desirable. Hand-painted prints are not eligible.

On the back of *each* print please write your name and address, and give complete technical data on how that picture was made. Send in as many prints at a time as you like, but mail them flat rather than rolled up in mailing tubes. Two pieces of corrugated cardboard will prevent your prints being damaged in the mails.

A stamped, self-addressed return envelope *must* accompany your material if you wish it returned, in case we are not able to make use of it. All contributions should be addressed to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.





After reading "Come Closer" (Sept. 1950 issue), John Lane of West Falmouth, Mass., bought a set of #2 Proxar lenses for his Rolleiflex and went to work on his Labrador Retriever puppy. This, his first try, was shot from a distance of 20 inches. Lane used Plus-X film and two #5 flashlamps diffused with cloth. Exposure was 1/100 second at f/22.

How can you photograph big tears in the eyes of a girl who insists upon beaming happily into the lens of your Graphic? Sid Toushin, Brooklyn, solved this problem by having his 1½-year-old daughter, Maris, taste a slice of lemon. Although she isn't really crying here, you'd never guess it from her convincing tears and grimace.



"How To Make Silhouettes" (March 1950 issue) inspired many readers to try their luck in this field. Stephan Kucharik of San Pedro, California, calls this picture "Evening Reverie." It was made with a Japanese Konan Rapid camera at Santa Monica Park. Using Plus-X film and a G filter, the exposure was 1/100 second at f/11.

Presenting the *Kodak Signet*^{*}35

^{*}SIGNET: the seal of authority; the sovereign mark.

CAN a top-flight precision miniature camera be built in the \$100 price range—with an unexcelled Kodak Ektar Lens and all the basic refinements and conveniences that critical workers demand? Yes! Kodak has achieved it in this 18-ounce jewel, the new Kodak Signet 35. This camera's performance, the unique "extra something" it puts into pictures, will soon be the talk of every camera club.

THE Kodak Signet 35 is a compact, solidly built, handsomely styled 35mm. miniature, with a 44mm., *f*/3.5, *Lumenized*, 4-element Kodak Ektar Lens, fitted to a new high-efficiency Kodak Synchro 300 Shutter, 1/25 to 1/300 and "B." Lens and shutter travel on a velvet-smooth focusing helix and a ball-bearing, lifetime-lubricated flange. A superimposed-image range finder of superior design, combined with an enclosed optical eye-level view finder, couples accurately to the lens through the full focusing range, 2 feet to infinity. Viewing and ranging are through a single eyepiece. Built-in flash synchronization is reliable for both color and monochrome films. The camera shell is a sturdy aluminum-alloy die casting, for enduring rigidity and exact alignment. Exterior finish is satin aluminum and scuff-resistant black Kodadur. The camera, with lens retracted, measures only 4½ x 3½ x 2½ inches. Its weight, 18 ounces.

THE LENS "Ektar" is a quality designation reserved by Kodak for its finest lenses—top-level professional, movie, projection, and microfilming lenses. To win the "Ektar" seal, a lens must pass exacting tests for every known optical aberration, and must rank as unexcelled in its intended field. The 4-element, 44mm. Ektar lens of

the Kodak Signet 35 meets every Ektar requirement; you will not find a better lens on any miniature camera, at any price.

So superb a lens deserves a camera which is absolutely rigid and made to the closest tolerances. In the Kodak Signet 35, each detail of shell, shutter, mount, range finder, and view finder is designed to preserve the full optical performance of the lens—through precise alignment, exact machining, and minimum play at every point in the optical system.

THE SHUTTER The Kodak Synchro 300 is no ordinary shutter. It achieves the steep opening and closing curves of a 5-blade shutter—with only two rugged blades! Swift opening means superior light transmission—just as the engineering simplicity means extra sturdiness, extra reliability, fewer parts to vary or get out of order. At any shutter setting, the Synchro 300 is wide open in 2½ milliseconds—and its closing curve is just as steep!

Triggering is indirect—so the rate at which you release the shutter has no effect on performance. The shutter release sim-



Synchro 300 shutter is wide open in 2½ milliseconds—closes with same speed! Curve at left shows its efficiency.

ply trips a spring-loaded lever, which actuates the shutter and flash-timing mechanism. Flash setting is automatic—no lever to set after each shot. Flash contact is a "wipe" contact, self-cleaning, accurately timed for all Class M (No. 5 and 25 and some larger) lamps. Shutter settings are 1/25, 1/50, 1/100, 1/300, and "B," all visible at a downward glance without turning or tilting the camera.

The shutter mechanism is typical of Signet 35 construction. All parts are sturdy, for long reliable service. The heavy-gauge case is drawn and turned, and the lens cell, a separately turned unit, is permanently staked in by swaging around its entire circumference. Critical surfaces of case and cell are then brought to exact relationship in a final precision turning, to assure perfect parallelism and centering. An extra-heavy mechanism plate carries all the moving parts.

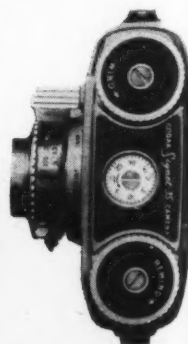
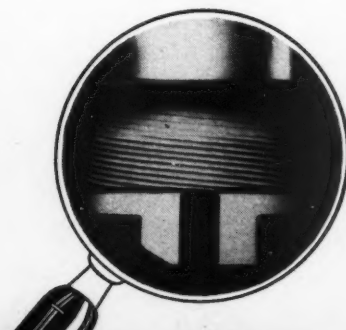
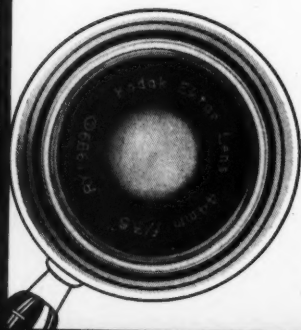
FOCUSING MOUNT Lens and shutter are mounted on a machined tube which bears the focusing helix. Lateral play between this tube and the corresponding helix inside the focusing ring is held to less than .001 inch; end play to less than .0015 inch. The focusing ring bears on fifty ball bearings, in a race 1½ inches in diameter. This firm, 50-point support across a wide base assures velvet-smooth focusing even with fore-and-aft tolerance adjusted virtually to zero. Restriction of play in the mount also assures exact co-ordination between lens and range finder. The ball bearing lens mount is lifetime-lubricated with a film of special all-temperature lube.

Note these significant details of the new Kodak Signet 35

Lens is a 44mm. Kodak Ektar—the word that spells supreme quality. Focal length matches the film diagonal—is exactly right for all-around use. Settings, *f*/3.5 to *f*/22. *Lumenized*, for maximum transmission and color purity.

Shutter mechanism is rugged, built for lasting reliability. No release variation. Perfect flash timing for the popular No. 5 and 25 lamps at all speeds—1/25 to 1/300. "B" setting for time exposures. Sturdy 2-blade design has exceptional efficiency.

Precision focusing helix on lens tube is machined for .001-inch or less lateral play—the minimum for smooth focusing action. At right, all camera scales are visible at a downward glance—aperture, focus, field depth, shutter speed, film counter.



Ball bearing
50 point
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smooth
perature
est, sm

Camera

with Kodak

Ektar

f/3.5 Lens

The
Kodak
BULLETIN

THE SHELL For lightness plus rigidity, tough die-cast aluminum alloy is used for the Signet 35 shell. This shell is a precision casting, very trim and cleanly designed, with most of the bearing and mechanism supports integral. Typical Signet tolerances are maintained in the finishing; for example, four small bosses, flanking the film aperture at the back of the camera, are so finished as to hold the pressure plate away from the film rails by just the thickness of a film. This means that in winding, the film glides through, instead of dragging through under full pressure.

RANGE FINDER Few miniature cameras allow generous top space for a rugged, reliable range finder. In the Signet 35, the large top housing is almost wholly occupied by a combined range-and-view finder, sturdily built, with *all* bearing slack eliminated by spring-loaded V-block bearings. These bearings, plus solid construction, eliminate the usual range-finder variations. The entire mechanism is mounted directly on the solid camera casting. Ranging is unusually easy, with a large clear triangle

centered in a full-frame field; and is precise from 2 feet to infinity.

OTHER DETAILS The film-winding mechanism is compact, rugged, jam-proof, and very smooth... so smooth you can advance the film with a flick of your thumb on the winding knob. Film counter, on top of camera, reads from 36 down to 0—indicating how much film remains. Winding knobs are large, deeply fluted, easy to handle even with gloves on. Shutter release, cocking lever, and focusing knob are at your finger tips even when the camera is held in a firm two-hand grip. All scales—shutter speed, focusing, aperture, depth of field—are visible at a glance from above. Red dots indicate "average" settings for monochrome and color. On the back of the camera is a quick-action exposure computer and film indicator.

Double-exposure prevention is automatic; but a flick of an inconspicuous lever permits you to make double or multiple exposures at will. Regular Kodak Flashholder attaches at standard tripod socket on cam-

era base. Camera back removes for easy loading and cleaning. Bottom plate is resilient black Tenite, specially selected for its resistance to the scuffs and bumps a camera base sometimes suffers. Exterior metal surfaces are anodized; the handsome black grained Kodadur covering is tougher and more scuff-resistant than any leather. All Series V Kodak Combination Lens Attachments, with No. 22 Screw-on Adapter Ring or 28 $\frac{1}{2}$ mm. Slip-on Adapter Ring, fit the lens. Neck strap comes with the camera; a handsome tan leather field case is available.

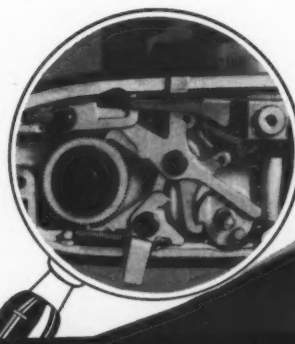
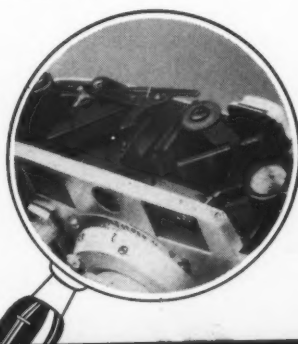
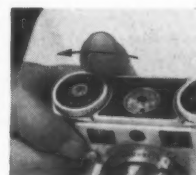
Price of the Kodak Signet 35 Camera is \$95, including Federal Tax.* See it at your Kodak dealer's.

*Price subject to change without notice.

Ball bearing lens mount supports lens at 50 points in a 1 $\frac{1}{2}$ -inch circle, keeps perfect parallelism at any setting, is velvet-smooth in action at all seasonal temperatures. Engineers claim it's the sweetest, smoothest mount ever made.

Range-finder mechanism is rugged, with all parts generously dimensioned. Spring-loaded V-block bearings eliminate the tiny bearing variations that cause most range-finder errors. Ranging and viewing are combined in one eyepiece—a large clear triangle in the full-picture field.

Film advance mechanism is smooth, jam-proof, fits compactly under film aperture. Film can be advanced with a flick of the thumb (see right). Exposure count and double-exposure prevention are automatic—but deliberate double exposures can be made at the touch of a lever.



Kodak

Snapshot Ease and Economy Come to Movie Making



New! Brownie MOVIE CAMERA 8mm.

MADE BY EASTMAN KODAK COMPANY

Someday, you've promised yourself, *your* family would be making movies, too. That "someday" is here—for the Eastman Kodak Company, which brought Brownie ease to still picture making, now introduces the Brownie Movie Camera.

BROWNIE ECONOMY

The camera—beautifully designed and with a truly "fast" $f/2.7$ lens—is priced at but \$44.50 including Federal Tax. Film prices? Only \$2.85 buys a whole roll of black-and-white movie film . . . \$3.75 for full-color Kodachrome . . . enough film to "shoot" all the high spots of a happy family week end in 30 movie scenes, or more. *And the film is finished by Kodak without extra charge!*

BROWNIE SIMPLICITY

Loads as easily as a Brownie snapshot camera. Only one lens setting to make, and a built-in exposure guide tells you how to make it—for outdoor shots, dawn to dusk . . . for indoor movies under inexpensive photoflood lamps. *No focusing is needed!*

BROWNIE DEPENDABILITY

The Brownie Movie Camera is made with traditional Kodak care and skill. It's a movie camera that you can count on for smooth, trouble-free picture making . . . year after year after year.



MAKES FULL-COLOR
MOVIES EASY AS
BROWNIE SNAPSHOTS

AND THE CAMERA
COSTS ONLY
\$44.50



EVERY OUNCE A QUALITY CAMERA, TOO

At Kodak dealers' everywhere

- Fast, prefocused Lumenized (coated) $f/2.7$ lens
- Simple, straightforward loading
- Butterfly-type winding key for long-running spring motor
- All-purpose, all-film exposure guide for shots outdoors, indoors
- Finger-tip, "click-stop," lens-opening adjustment
- Full-vision, eye-level finders with close-up indicators
- Handy, finger-tip exposure button . . . also locks into full running position for making "selfies"
- Accurate, easily read footage indicator
- Positive, finger-tip cover lock
- Standard tripod socket
- Rugged—Kodadur-covered aluminum case. Camera weight only $1\frac{3}{4}$ lbs.
- Accessory Field Case with neck strap
- Choice of full-color or black-and-white films

Kodak

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

9

no lock
g "sel

n case

films

photo data...

Ektachrome transparencies,

roll and sheet film:

How to avoid defects due to errors in processing

Defect	Possible Cause	Suggested Prevention
Bluish or blue-green pictures.	Processing at too low a temperature or for shorter than recommended times. Washing between hardener and reversal exposure.	Follow manufacturer's time and temperature instructions. Do not wash films between hardener and reversal exposure.
Color balance blue to purple, especially in middle or high densities.	Color developer improperly mixed.	Follow carefully manufacturer's instructions for mixing solutions.
Shadow densities blue and below normal; reds desaturated.	Solutions exhausted or kept too long.	Follow manufacturer's exhaustion and storage recommendations carefully.
Greenish pictures: color shift apparent after film has been dry for a few days.	Incomplete bleaching or exhausted bleach.	Follow manufacturer's bleaching and exhaustion recommendations carefully.
Greenish pictures: more greens in high densities than in highlights.	Inadequate reversal exposure.	Give films full reversal exposure, in accordance with manufacturer's instructions.
Greenish pictures: color balance greenish with reds darkened, other colors little affected.	Contamination of color developer by clearing and fixing bath.	Mix solutions in the order in which they are to be used in processing. Follow manufacturer's mixing directions carefully.
Yellowish pictures.	Solutions mixed with larger than recommended quantities of water.	Dissolve chemicals in exact volume of water called for by manufacturer's instructions.
Highlights yellowish.	Films were washed excessively during processing.	Wash and rinse films for length of time recommended by manufacturer.
Reddish pictures.	Contamination by bleach of wash water used after color developer.	Make sure that all tanks, solutions, and washes used in processing are uncontaminated. Follow processing recommendations carefully.
Overall orange-red pictures.	Omission of clearing and fixing bath between color developer and bleach.	Process films in order recommended by manufacturer.
Overall deep-red pictures.	Wash and clearing and fixing bath were omitted between color developer and bleach.	Process films in order recommended by manufacturer.
Magenta stain in highlights.	Wash was omitted after color developer.	Process films in order recommended by manufacturer.
Brown streaks on emulsion side of film.	Agitation or flow of water insufficient during rinse after first developer.	Carefully follow manufacturer's instructions for agitating and rinsing films during processing.
Bright red, orange, or blue spots on film.	Hypo or clearing and fixing bath contaminated film before first development.	Make sure that all tanks, solutions, and washes used in processing are uncontaminated. Follow processing recommendations carefully.

NOTE 1: Since color transparency defects frequently are caused by a combination of errors, it is not always possible to point out one isolated cause. However, this table covers many of the most common defects and their most common causes. It was compiled by N. M. Grossman from material in the Kodak Color Handbook, and from other sources.

NOTE 2: In processing Ektachrome, over- or under-development in the first developer will result in shifts in color, as well as changes in density. For this reason, this table does not list changes in density as a separate processing error.

FILMING KON-TIKI

by THOR HEYERDAHL

Editor's Note: In the late summer of 1947, news tickers throughout the world announced the completion of a scientific expedition without parallel. Six men, traveling on a flimsy balsa-wood raft, had drifted 4,300 miles from the coast of South America across the Pacific to the Polynesian islands in 101 days in order to further a theory regarding the origin of the Polynesians. The leader of this incredible expedition was a young Norwegian scientist, Thor Heyerdahl. Two movie cameras accompanied the expedition and the film shot by Heyerdahl and his companions is now being distributed throughout the country by R.K.O. Radio Pictures, Inc. The fact that Heyerdahl was strictly an amateur photographer and none of the crew had had experience with movies at all adds only one more facet to an already amazing tale of bravery, ingenuity and danger. This is Heyerdahl's own story of how he shot the film.

BEFORE the Kon-Tiki expedition, I was an amateur movie photographer. One hundred and one days, 4,300 miles and 8,000 feet of movie film later, I was still an amateur. Perhaps one of the reasons that Kon-Tiki was a successful movie is that it is strictly an amateur film.

I don't think anyone viewing the completed movie would imagine the film was shot by other than an amateur. But if the interest in the film is generated primarily by the subject material, the basic rules of making movies still had to be followed. There is no excuse or remedy, no matter how amateurish a film, for wrong exposure, bad composition or fingers before the lens.

Prior to the expedition I had some experience with a 16mm camera. During all my vacations from the university in Oslo, I would go inland and up in the mountain areas to film wild animal life. I was studying zoology and was interested in animal behavior. Filming was then one of my hobbies, as I found more pleasure in bringing home a live and unhurt moose on film, than the sad trophy head of a dead one. Apart from amateur experience and advice, I was uncoached as a cameraman, and my first full picture, and by far my most ambitious effort with



Balsa logs for the raft were floated from interior jungles.



Live sharks on deck made me watchful while shooting.

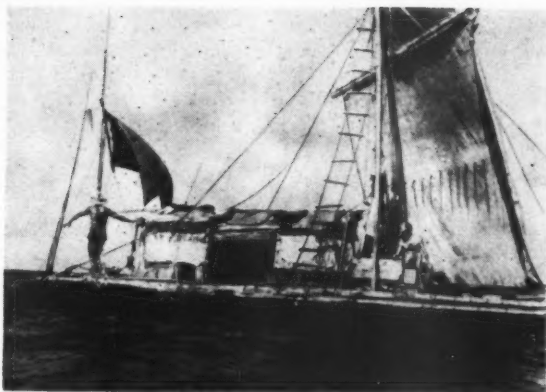


When I had time, I tried for pleasing compositions.

the camera, was made on the Kon-Tiki raft voyage.

I have never paid much attention to the technical side of movie photography. I managed to borrow two Bell & Howell 16mm movie cameras for the expedition. One was equipped with a three-lens turret and the other had but a single lens. I don't remember the makes, the openings or the focal lengths of the lenses. I had no tripod. I did have an exposure meter but I never used it.

Although the final footage of Kon-Tiki is all black and white, we brought plenty of color film along on the trip. Some came out well and was included in my lecture tour through the United States. We could not include the color



Filming of the raft at sea was done from the dinghy.



Cooking outdoors on a stove was as difficult as filming.



Spray from many such shots finally ruined one camera.



Six feet is a bit too close to a whale for comfort.



Little footage of the cabin remains. Most was spoiled.



In Polynesia, I had my first steady camera support.

in the professional R.K.O. version because it would necessitate jumping back and forth in four places between color and black and white to get the proper chronological sequence in the story. A good deal of the original color footage was lost due to the failure of one of the cameras after too much salt spray. Other color was possibly ruined by humidity.

The highest point on the deck of the Kon-Tiki was only 18 inches above sea level in calm weather and there was always moisture and spray, and occasionally bathtub loads of water poured into our cabin. Our camera equipment was kept in waterproof bags in which was a chemical

desiccant to absorb moisture. We could not leave the cameras outside the bag except when they were in actual operation, and once the seal of a film was broken, we had to use it up quickly and seal it again in another waterproof bag.

During the expedition, I filmed on every possible occasion, and briefed a couple of my men to handle the camera during situations when I was otherwise engaged. The light was usually sharp and tricky but I had good experience with still cameras in the South Sea Islands previously so exposure was not the problem it might have been. (Continued on page 87)



Attaching the movie camera to Junior's bicycle or a push or pull toy, *right*, will give your movies some unusual and interesting footage, *left*. Be certain that camera is securely fastened to the bike or toy.

Passing a running movie camera from person to person *below*, produces close-ups with unusual hand and arm distortions, *right*. A wide angle lens is nearly a necessity for this type of camera monkeyshine in order to get maximum field depth.



Try arranging your subjects in a semi-circle and swinging a camera among them on the end of a pole and string, *below*. As the camera passes each person, it will move, pan and dolly of its own free will and produce some interesting shots such as *at left*.



nuts to movie making rules...

first of two articles

BY TY COTTA

MOST AMATEUR MOVIES have a pronounced effect on me. They put me to sleep. The better composed they are, the slower and smoother the panning action, the more care expended in the technical side of movie making, the sooner they send me snoring.

I find that very few persons (except those genuinely tired) ever go to sleep at my movie shows. I think I know why. When I make a movie, I list, mentally, all the rules of movie making that I have been told about or I have read, and then I go about deliberately violating them. So nuts to rules, nuts to tripods. Nuts to perfect pans. Nuts to everybody who insists we must use them!

Just so you'll know why

But before we get down to committing every sin in the photographic rule book, let's justify our position by reviewing just why we make movies.

Are we making them just to compete with Hollywood's techniques? Are we making movies as lasting masterpieces of art? Or are we making movies which live and will give us pleasure throughout the years? Obviously we want live movies.

If you have shot a few hundred feet of film successfully, you have all the necessary technical knowledge to have fun making movies. Technical and art principles are only tools with which to build—a good hearty family laugh is better by far than all the technical and art principles you may know. We shall concern ourselves here with technique only where it is essential to live results. We are trying to put a feeling on film, not a long succession of sharp still pictures!

So take up that little movie camera and dust it off. Let's take another look at just what this little miracle can do for us. The medium of motion pictures is so new we are still cavemen with cameras; so we have new lands before us.

Down with tripods!

Our first test of photographic fortitude is moving motion pictures. Take a deep breath, grasp the camera firmly in both hands and lift it off the tripod! Now quickly move it around-and-around! There, now you have broken the spell of the rule books. At last you are as free as your medium. Now your photography can be fun and not a science.

With this ritual over we can test our new found freedom. We are going to photograph the children playing on the lawn or in a park. The most useful lens in this type of work is a good wide-angle. This lens gives us greater depth of field. With 16mm equipment, the increased depth and subsequent freedom of motion is more apparent than with 8mm where the focal length of a normal lens is already giving tremendous field depth. The children are on the lawn; you have the loaded camera in your hands.

If you are using a wide-angle lens, the covering power should be sufficient to allow you to shoot by just pointing the camera in the subjects' direction without actually squinting through the finder.

So just walk up to the children with the camera running and pointed in their direction. They will be perfectly at ease because what child, or even grownup, would think you were taking movies without looking through the finder.

Tell the kids to run, duck, or do anything, but above all keep talking! To keep talking is the secret of good human interest photography. Now while they are still having fun with that, shove the camera (*Continued on page 86*)

MOVIE SCRIPT

beating the heat...

*On a hot day fate often takes pleasure in making life miserable.
Miriam Raeburn's script shows how you can have the last laugh—later.*

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: Introducing the family, and their intention to take an auto ride in order to keep cool.	Show their discomfort from the heat. The cast, carrying bathing suits, sunglasses and sandwiches, can't get into the car fast enough.	MLS: The entire family, Dad in the FG, walk toward the car. MS: Junior opens rear door of car and puts bathing suit bag on seat. Sister, standing behind, nudges him in. MCU: Mom, in front seat, fanning her face.	Daylight
2: Building up fact that the "car won't go anywhere."	Dad goes through the usual motions to start the car, and the usual ones when it doesn't start. The family realizes only at end of sequence that there is trouble.	MS: Dad turns on ignition, steps on gas. MS: Junior & Sister in back seat. Sis takes bathing suit out of bag, eyes it eagerly and removes price tag. CU: Dashboard and hand (Dad's) pulling choke. CU: Dad's troubled face; turns to gas meter showing tank is full. MS: Dad turns key off; gets out.	Daylight
3: Outside car, trying to fix it. The family becomes impatient and starts to drift away.	Dad looks under the hood of the car trying to locate the trouble. He gets a little help from Mom, but the kids' attention begins to wander.	MS: Dejected Jr. & Sis get out of car. MS: Dad walks toward hood of car, lifts it and starts tinkering. MS: Mom hands him stick to measure the oil. CU: Jr. turns and looks longingly (toward group of sequence No. 4). MS: Dad leans against car, his hands drop limply to his sides.	Daylight
4: Junior's escape to shower group.	Kids nearby are cooling off under a shower, and with a little encouragement from Mom, Junior quickly joins them.	LS: Kids under shower on street (or lawn). MS: Mom, noticing Jr.'s look, hands him his bathing suit. MCU: Feet (Jr.'s) walking quickly toward shower group. MS: Kids sloshing about under shower. Then, Jr. in bathing suit, runs in. CU: Jr. ducking head under shower.	Daylight
5: Exit Sister & Mom to ice cream parlor.	Sister leaves car, walks down street, and looks longingly at frappe through shop window. Mom joins her and they go in.	MS: Sis standing in front of window (back to camera) eyeing huge frappe. MS: Mom walking away from car. CU: Sign on window: AIR CONDITIONED Mom coming into frame, puts her arm around surprised Sis, and together they go in.	Daylight
6: Checking on Dad.	Mom & Sis come back bringing Dad a soda; then Jr. comes along. But where's Dad?	MLS: Empty car, then Mom & Sis walk into frame carrying soda. Jr. comes from other side and joins them. They all stop and look down. MS (Low Angle): Dad stretched out under rear of car, only head is seen. CU: Dad's face, eyes closed—fast asleep.	Daylight

HINTS & SUGGESTIONS:

*For time-saving and greater facility in shooting, sequences have been composed of shots made in the individual locales. Before each new camera set-up, it is best to shoot a few frames "slating" your shot. Write your scene number on piece of paper, or chalk it on the street. When your film is returned from the lab you can cut your shot in at the correct place. I.E.: the first LS of sequence No. 4 should definitely be cut in right after the CU of Junior in sequence No. 3. The rest of the script can be edited as is, but the action of your movie will be heightened if you try to cross-cut between sequences which occur simultaneously.

Sequence No. 5 can be staged at any glass window.

In shower sequence make sure kids don't look into camera, even if you have to stage some diversion for them across the street. And don't get your camera wet!

Additional shot for added interest: More CU's & MCU's of Dad—shifting gears, looking at motor, perspiring, etc. Shots of members of family coming to check on Dad and finding him in various attitudes.

EQUIPMENT NEEDED:

At least 100 ft. of 16mm film, or 25 ft. of double 8mm—outdoor color or black and white.

Exposure meter.

Medium yellow filter for B & W; polarizing screen for either B & W or color, if strong reflections are present on window in sequence No. 5.

Tripod with pan and tilt head.

ABBREVIATION KEY:

LS—Long Shot MLS—Medium Long Shot MS—Medium Shot CU—Close-up MCU—Medium Close-up BG—Background FG—Foreground.

Dr. Cinema Says

I want a hand-crank!

At the risk of seeming to favor a return to high button shoes, I'll admit that I wish the hand-crank were more generally available on amateur movie cameras. To be sure, some of the better 16mm rigs have it. But you'll rarely or never see it as regular equipment on an 8mm camera. You can have some 8's and many 16's adapted for hand-crank, but the cost of having this done will bring tears to the eyes of most of us peasants.

Note, please, that I do not underestimate the power of the spring motor in its present refined state. We now have motors which afford fairly long spring runs; constant speed, governor-controlled; automatic start, at full speed; and rundown stop, which keeps us from shooting the last few frames below tempo.

Any considerable lengthening of present spring runs is pretty well out of the question. If you've seen them install a spring in a movie camera, you know why. The strength of the springs used nowadays is frightening indeed, and that part of the shop where camera springs are coiled and installed is an exciting spot while work is in progress.

A crank note

End of detour. Now, back to the hand-crank. My main reason for wanting the gadget is to save an occasional sequence which dependence on a spring-wind can lose for you once in a while. Most readers will know what I mean. You're filming a parade or an athletic event, or some of the children's antics. You carefully wind the motor before starting to shoot a scene. Then, unexpectedly or otherwise, the action develops major interest just about the time you've used up the spring run. Perhaps an unusual parade float comes by just after you've shot the spring run on your son's Scout troop. Maybe a batter clobbers a home run, and you want to film the grand tour of the bases, plus a shot or two showing the fielder shagging the ball. Or perhaps the baby, who has been just fairly cute while you shot several feet of her, lets go with a yawn or a sneeze or a big gummy grin just as the rundown stop clicks. In all such cases, by the time you've wound the spring again the choice and unexpected bit of action you'd like to have filmed has ended. And when you show the films later, you have to make some excuse like "Right after this part George hit a homer, but I had to wind the camera." Dismal, isn't it?

Oh bring back the crank

With a hand-crank you could have gone right ahead and filmed the scene uninterrupted. Without it you always have a bit of uneasiness lest perforce

you fail to finish filming what transpires. (The foregoing applies to unplanned footage, and we all shoot plenty of that kind, let's admit it. When you're working from a script, and can control matters pretty well, your spring-driven motor can be kept wound as needed, certainly.)

Admittedly, the use I've cited may not justify the existence of a hand-crank for some of you. Such need is only occasional—but when it comes up it's like needing a jack in the car.

Magazine or spool

An acquaintance asked me the other day whether magazine film and roll (or spool) film will produce equally sharp movies. My conscience, such as it is, made me tell him "No." Here's why. The magazine itself gives the film such support as it gets while in the focal plane of the camera lens. And while they've made some progress in designing film magazines, they still haven't figured out how to support the film from behind during exposure.

Compare this setup with that found in a camera which takes spool film. Here you have a film gate which affords the film smooth, rigid support, and holds it really flat in the focal plane. Judge for yourself which system is more likely to produce maximum sharpness throughout the image from edge to edge.

Two additional considerations must be noted real quick like, before the foregoing comparison sinks too deeply into your consciousness. First, in most average home movie making any really apparent difference in sharpness be-

tween magazine and spool-film pictures will be negligible. Second, the real convenience of using magazine loads more than offsets—for most amateurs—any minute lack of sharpness. A sizeable pile of change has been sunk in putting magazine-load film into your hands, and I'm certainly not the boy to say it's all been a mistake. The quick-change magazines have brought added pleasure to many filmmakers, and they've made it possible to switch between black-and-white and both types of color, as desired. This is all worth something, surely.

For maximum sharpness

But now I'll climb into my Impartial Testing Laboratory uniform and state that if for some personal reason you demand the maximum in sharpness you'll do better with roll, or spool, film. That film gate I mentioned is a great little item, and it didn't just happen. For scientific work, extreme closeups, and such, most old hands use spool-load cameras. For picnic films or scenics, either type of film will give you satisfactory results, so far as sharpness is concerned.

I knew we'd get into this thing sooner or later, and while we're with it let's introduce another factor or two. Your spool film tends to be less expensive, which is entirely logical. And it lends itself to tricks, such as double-exposure and other techniques involving rewinding, which are next to impossible with magazines. In movie making, as in most things, you can't have everything. There's a good case for both types of film loading.—THE END



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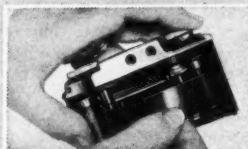
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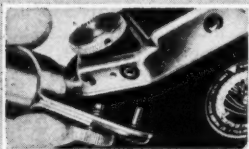
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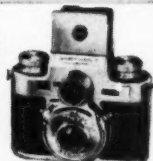


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CHEESECAKE-GOWLAND

(Continued from page 60)

I enjoy shooting cheesecake for still another reason. My models represent the finest specimens of womanhood. Because of the brevity of their costumes, they have to meet higher standards of perfection than any other type of model. They must be beautiful in figure as well as face, possess an effervescent personality, and be completely poised. They have to be—and look—healthy, a requisite the half-starved fashion model needn't worry about. Most of my models are between 15 and 21, that elusive period in a model's life when she reaches the zenith of all her beauty. Girls of this type are easy to work with and you rarely find one who doesn't love the chance to be outdoors. Their enthusiasm is contagious.

Model must like pin-ups

To be a good cheesecake model, a girl has to like doing pin-ups. To those who look down on pin-up work I like to quote A.P. correspondent Bob Thomas, who said: "Rita Hayworth parlayed a \$3. sweater into stardom and a multi-million dollar marriage. Lana Turner has done all right for a one-time soda jerk—she's jerking champagne now. Marlene Dietrich can be a grandmother and still hit Page 1 because she has got good legs and shows them. Not to mention Betty Grable, America's highest paid woman."

My first cheesecake

It was cheesecake that gave me my start in the magazine cover field. I was in the Army back in '45 and home on furlough before shipping overseas. I had eighteen sheets of Kodachrome that would fast be out of date so I took them with me to the beach. There was no preparation as to model, idea, or anything. My wife, Alice, and I were just going to enjoy that last day together. But around one o'clock we both spotted a lovely young girl seated with some friends of ours. Thus, we were introduced to Liz MacLean whom we asked to pose. In about an hour we had shot up the color film and the next day I left for Germany. I never saw the Kodachrome after it was processed, but Alice sent it back East to an agent who sold my first two shots for covers, and one for a national advertisement.

Cheesecake isn't costly

There's one aspect of cheesecake photography that makes it a popular target for beginners. One doesn't need a lot of expensive equipment. Most of my black and whites are shot with an Automatic Rolleiflex. The color is usually 4x5, shot with a Speed Graphic. A studio is not necessary—the beach has more props and room than you need. And with your finished picture you have something that



Liz MacLean, Cowland's first model.

will carry impact and appeal for years.

When I'm out sopping up that wonderful California sunshine with a pretty girl posing in front of my camera, and no one breathing down my neck telling me what to do, I can remember other jobs—the three years of engineering photography—the restricted work for the Armed Forces—the hundreds of children's portraits—the moving of furniture and lugging of equipment for interior shots—and my photographic coverage of the cat shows (my nose still switches when I think of them!)

Then, more than ever, I am convinced that *I Love Cheesecake!*—THE END

CHEESECAKE-MUNKACSI

(Continued from page 61)

and reproduced in the same period.

Some readers may find my view exaggerated or far-fetched. I beg to differ. It is the great artist, not his work as such, that is resented by the small man. The display of his work—or rather the display of prophetic truth in his work, with the implication of a free and functioning intellect—puts the average man on the defensive.

"Too message-y!" they say, and messages are acceptable only when delivered by Western Union.

They want cheesecake!

Let's consider the artist—in popular terms:

"Artists are revolutionary!" Yes, they rebel against demagogues and tyrants.

"Artists are crazy!" They might as well be; they're seldom understood.

"You can't live with an artist!" Can a midget live with a six-footer?

"Artists are temperamental!" And cash registers are not.

"You can't follow the message in this stuff!" Can we follow the Ten Commandments?

Naturally, it is easier to love cheesecake than to understand the work of a revolutionary, crazy, peculiar and tem-

peramental freak! Fourth dimension! Weren't we taught in school that there are only three?

Love of cheesecake is only another form of infantilism, of inability to face life in its full, adult form. And it is the quintessence of adult perception that fills every corner of an artist's creation.

Like those women who read only gossip columns and phoney divorce news, filled with deep envy of any female who swaps a husband for alimony—our men have had their concept of sex corrupted beyond repair by trash, pulp and cheesecake—thanks to Hollywood, where the songs of the heart are sung by legs, and the sunset is said to look like a million dollars.

Our emotional world has been slowly taken over by misguided sex, as such. Active and passive sexes, in desperate search for love, running breathlessly through an endless desert where gold and diamonds are far more plentiful than love.

It is heartbreaking to watch them, racing against time and themselves, seizing on anything shiny, from nightclub to cheesecake, as a substitute for happiness—and then to watch them overtaken, for the last third of their lives, by an immense, hopeless feeling of emptiness.

They want cheesecake!

And there are a lot of us who will give it to them, willingly. Dictator Nero gave his people circuses—human beings torn to bits to satisfy the beast in man. All modern civilization can offer is cheesecake.

But both, strangely enough—bloody brutality and sugary cheesecake—appeal to the beast in us, the beast that needs no coaxing but makes itself felt with every step we take. It is the godly in man that must be coaxed, called to life from a million miles down in the dark subconscious—by words and pictures revealing truth.

Don't tamper with character

In my mental and emotional world, a photographer does not tamper with the character of his sitter. He does not photograph an eighteen-carat female to look fourteen-carat—nor twenty-four carat either.

Whatever my woman wears—even if it's cloth of gold, worn by a model who has just stepped out of an untidy slip and will get back into it as soon as the picture is taken—it must look incidental on her, like the bark on a tree.

If she is photographed in the nude, the picture must not scream that she stripped for the photographer's sake. Anyone or everyone may know that she did—but the picture must not *show* it.

And if she is photographed in a sheer negligee for a "high fashion" magazine, she must not look as if there is nothing in or on her mind but the negligee.

In my world of photography, a bad picture is a pity—a cheap one is a tragedy.

Covering half of a woman—no better nor worse than the other half—just to make the displayed half look vulgar, is not my dish. Cheesecake is a deliberate design to please men of ill emotional health. Giving them cheesecake is like showing travelogues to cripples in a hospital ward in place of a walk in the sun.

Bread is natural food; so is milk—created by nature. Bread bastardized into sugary paste, and milk transformed into hybrid cheese, is natural food—deliberately spoiled.

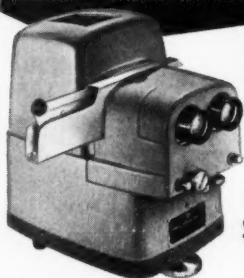
The army of cheesecake bakers will have to do without me; I'm a conscientious objector.—THE END

Editor's note: In presenting these controversial articles, the editors of MODERN PHOTOGRAPHY have taken no sides and disclaim title to any of the opinions expressed by Messrs. Cowland and Munkacsi. We would like to know, however, how readers feel about the opinions expressed here. MODERN PHOTOGRAPHY, 251 Fourth Ave., New York City 10.



Munkacsi (above) and Cowland (below) relax after a battle of viewpoints.

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NUTS TO RULES

(Continued from page 81)

close to their faces—their reaction will be interesting on film. A twirl of your thumb will bring the lens around to the extreme close-up focus while you move and shoot. Here you get short fast scenes of faces to be cut together as you wish.

On your feet

Have one child chase another but don't you sit back and watch 'em go—follow them with your running camera! Pass each, photographing them as you go. Set for close-ups your focus is covered; concentrate on keeping them somewhere within the frame. You should not have much difficulty in trying to keep them within the frame since your wide-angle lens covers a wide field, even if you just point the camera. Your real problem may be to keep on your feet!

Try to keep the action going, and for continuity show an end to the run such as one child tagging the other or a tussle on the ground. For these, work in close.

Never just pan. Panning is usually a dull movement at best. Move the camera with the action, slower for subjects which you want to identify, or in the beginning to establish your scene (here a wide-angle lens is an absolute necessity). Move the camera fast for real action thrills on your screen. Children are movement, so let your scenes move and have movement.

Well, we've got the camera off the tripod now and we've been running around like crazy with it. But we've still been holding onto the camera. Now we'll let loose of it.

Off and running

First let's attach the camera to Junior's bike handle, with the lens pointed at Junior. A little ingenuity plus some wire and a few small wooden wedges should do the trick. Now fasten down the starting button with tape or wedge it with a pin so the camera will run by itself and let Junior go for a ride.

If Junior isn't a bicycle addict, attach the camera to one of his pull toys that he pulls along the road or sidewalk. You'll be surprised how different your scenes will look when shot from this level.

For variations on this free running camera technique, dangle the running camera on a rope just out of the reach of a group of active children—or even adults. In the park, you may find swings and slides. If the children are enjoying themselves on these swings and slides so will the camera. Get into a swing next to the child you want to photograph and swing with him while shooting. Now off to the slide! Try sliding down backwards with a child following you for a subject.

If you are photographing a group of



Make sure it clears the wheels

friends, pass the running camera around. Keep it running as it passes from hand to hand. A sequence at a picnic dinner showing first the people and the passing of food followed by scenes taken from the passed camera would be footage a la laughs. Your little movie camera is a wonderful thing.

Not enough?

Tie the running camera to your dog and run alongside him. Run over the camera with your car, lower the running camera down the side of a building, set it sailing in a toy boat, pull it on a toy, put it on a turntable in the center of the dinner table (lights mounted above will frame the view) and let it slowly rotate. Walk over the camera, jump, toss it around (insured!)—your camera is your friend, so don't treat it like a surgical instrument!

These shooting techniques don't allow you to forget story continuity; they make the standard story rules all the more necessary. Lively methods add that punch of interest which when used with a good story line make a film sing. After you have done some experimenting you will find that your fun and interest in motion pictures photography will grow, and all your subjects, films, and audiences will be alive with enjoyment.

And next month . . .

In next month's article we shall discuss even more lively ways to achieve interesting footage. The possibilities are so unlimited that you will soon find yourself inventing others.—THE END

What do you think of Ty Cotta's unorthodox approach to movie making? How about trying it yourself and letting us know how you make out? Write to the Movie Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York City 10.

FILMING KON-TIKI

(Continued from page 79)

A small raft in the middle of the Pacific Ocean is not the steadiest camera platform one could ask for. Holding the camera steady and making smooth pans and tilts by hand were my chief problems even on the smoothest days. What shakiness there was in the final 16mm print was largely reduced by the process of enlarging and recentering each separate movie frame when the 35mm commercial film was made.

My worst experience

The constant rolling and pitching prevented the filming of rough seas, especially from the inflated rubber dinghy. Probably my worst experience, photographic or otherwise, was the first time I left the raft with one of my crew in the dinghy to film the raft on the open ocean. When we had our floating home far in front of us and wanted to hurry to catch it again, we discovered that the Kon-Tiki was traveling faster than we were in the tiny dancing dinghy with its small oars. Our comrades on the raft were unable to halt its progress, and the primitive square sail did not permit them to turn around and come back against the wind, so they just drew further and further away. All they could do was to take down the sail, and yet even so they drifted so fast that we were completely exhausted when we finally came close enough so they could throw out a length of rope to us. From then on we always had a line connecting us with the Kon-Tiki when we went out to film from the dinghy, but even then we occasionally had some unpleasant experiences. When you sit in a little inflated dinghy dancing between the seas and suddenly find yourself surrounded by sharks or the even more aggressive dolphins, which often attacked the oar blades when you dipped



"... the natives were glad to see us."

them into the water, then you realize how easily they could have punctured the rubber dinghy; and it felt as though we were sitting on a balloon with a lighted candle beneath it.

There were two types of peril our raft suffered. That which we could do something about and that which we could not. When the steering oar broke, all hands were too occupied repairing it to shoot any footage. On the other hand, when we were visited by whales, there was little we could do to avert disaster except to prepare for a dangerous collision and then continue filming.

The first whale made directly for the port side of the raft with seven or eight more whales close behind. As it gradually grew nearer we could hear its blowing and puffing each time it rolled its head from side to side. The big shiny black forehead of the whale was not more than two yards from us when it sank beneath the surface and glided quietly under the raft beneath our feet. Many persons may be skeptical about the closeness of the whale but somehow I managed to keep the movie camera going and thus I have pictures of it.

When technical considerations permitted, I looked for harmonious composition in my shots. Since my subject material was strictly limited, the film relies on the action and the unusualness of the trip rather than the picture-taking quality. However, whenever I could work an interesting effect into the footage, I did. Persons who saw the picture may recall the shot looking aft from the small open cabin with a few feet belonging to my companions silhouetted in the foreground.

We kept careful notes

I was careful to keep notes on all shots and scenes for later use as a commentary for such lectures as I expected to give on my return. When Artfilm in Stockholm enlarged my 16mm film for commercial purposes, I wrote the dialogue and also spoke the actual sound-track commentary. Wind and wave sound effects were also dubbed in.

Olle Nordemar, of Artfilm, did the entire technical job in close consultation with me as far as sequences and story are concerned. It was he who originally suggested that the film be commercially screened.

Since our return, my five companions and I have been lecturing constantly. The film can, of course, reach far beyond our possible capacity and gives the audience a much better opportunity to participate in our adventure than any lecture could possibly do. The six of us greatly enjoyed our strange voyage and through the film we are able to let thousands of people who love adventure and nature share our experiences.—THE END

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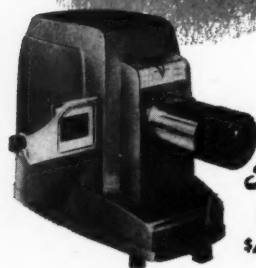
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GOING TO THE DOGS

(Continued from page 52)

cedure for shooting color pictures.

If you own a pet and feel inclined to do a few character shots in color for the fun of it, some of the pointers that Mickey and I have picked up along the way may be of assistance to you.

Before starting a picture, we've found that it pays to prepare a complete written outline of the original idea, color scheme, costume, and props. This outline is for the edification of my brother Bob, who assists me, and myself. Mickey, fully aware of his starring role, never bothers to read the outline. That's for people who lack acting talent.

In rounding up the materials from which to make costumes and props, we technicians try to bring all materials together under a uniform light source so as to compare color values before individual items are completed for the picture. I make most of the props myself, sometimes hiring local carpenters and sign painters to prepare the more difficult items. The authentic and detailed costumes are made by Mrs. Ennis O'Dell of Summersville, West Virginia.

The background and shooting set

We paint our own backgrounds, using show card paint on sheet wallboard. I try to have the costume and props finished ahead of time so that the most appropriate background colors can be selected to compliment them.

It usually takes three or four hours to prepare a shooting set. I use No. 1 photofloods in aluminum reflectors for the preliminary lighting. An incident-light exposure meter is used for taking a general over-all reading, and a reflection type meter provides the readings on small, localized areas. To avoid bringing Mickey on the set too many times, I take meter readings from his costumes before he is dressed, and from my hand to approximate the reflectivity of his face.

Switching over to flash

Flash is the only practical lighting for color work of this type, so the next step is to substitute No. 22 flash lamps for the No. 1 floods. Recently, however, I have been experimenting with an inexpensive spotlight which will accept No. 1 floods and No. 22 flashbulbs. With this spot it has been possible to get unique background effects with flash. In so doing, the spot is used just as a photoflood light except that the lens must be removed to change from flood to flash. The "flash spot" is then directed through a cut-out cardboard or wooden frame which casts the desired shadow pattern on the background. The flash battery box I use can be switched from house current to bat-

tery power when I am ready to make a flash exposure.

Once the set is ready for the first shots, I give Mickey a quick bath. While he is drying, make-up is applied to his face. This is to cover a cut on his muzzle received in a dog fight. Brown powder keeps the scar from showing. After his costume has been buttoned and pinned in place, I take two or three test shots which are developed immediately so as to provide a check for color correctness and exposure. If the first shots are not up to standard, I continue shooting until I am satisfied with the results.

Most of my color shots are made with a 4x5 Graphic View camera on Ektachrome film. This camera has an f/4.7 Ektar lens (5 in. focal length), and my average exposure is 1/50 second at between f/18 and f/36.

Accent on props

The problem of getting Mickey to hold an object in his mouth or between his paws is solved with a combination consisting of subterfuge, training—and a box full of scotch tape, thread, pins and glue. The cigarette he is holding in the color picture on page 53, for instance, is tailor-made for Mickey from a piece of white paper. He dislikes the taste of tobacco, but will hold a dummy cigarette at a nonchalant angle indefinitely.

Pens, pencils, brushes, and other small objects with which he is supposed to be working are held in place with scotch tape, glue, or by placing the object between his toes or in under his paws. Experience has taught Mickey that he is expected to keep his paws where they are placed until he receives a signal to relax. Fortunately, his patience is such that I have plenty of time to concentrate upon the expression in his eyes. When the flash goes off, he knows that it is time to break his pose.

When pictures have to be made during hot weather, a pan of ice cubes is kept handy with which to rub Mickey's nose. This helps keep him from panting. After each performance he is paid promptly—a piece of meat being his union wage. During the past few months he has done very well, wearing a number of different costumes for character studies which will be published by a leading calendar house. A different pose and motto will be featured each month.

Warning to canines

Although Mickey does not particularly mind being a model, he strongly recommends that other dogs reading this article keep their distance from photographers. A dog never knows, he asserts, when a photographer will try to lead him into a dual life in which he might be mistaken for a human.—THE END

STEREO OUTDOORS

(Continued from page 63)

object that interests us in the picture, we're all set. If we had not consulted the depth of field chart, we might have stopped down even further, unnecessarily thus being forced to lose valuable shutter speed.

Outdoor stereo color pictures should be taken in full sunshine, unless an outdoor portrait is to be made or one is making pictures in the woods. Many people will hasten to dispute this, but stereo lacks snap if sunlight is missing from the scene. Portraits, of course, are a notable exception to this rule, for the diffused light of a dull day does not cause squint, nor the harsh shadows which would spoil the picture. Stereo pictures made in the woods, where sunlight streaming through trees shaftwise would supply excess contrast outside the capacity of color film, would constitute the other exception to the rule.

Coming back to the subject of stereo portraits, let's make a mental note that the sky makes a wonderful backdrop. Suppose that we're doing a portrait shot on a bright but hazy day. At 1/50 second we'd have the diaphragm set at f/3.5 or f/4.5. Naturally, we would have to expect very little depth of field. Almost any other kind of background would be full of distracting, out of focus stuff, but the sky is ideal.

Get contours at night

Of course, this doesn't mean that pictures can't be taken in or after a rain-storm or at night. These pictures supply good stereo possibilities just as they do in planar photography. But they would hardly comprise the bulk of photos made, and may be considered outside the rule. Night pictures, by the way, should have more than the usual lighting to add depth to the scene. A picture of city lights, although colorful, will be flat as a pancake when viewed, unless some contours of buildings or pedestrians are visible to add the third dimension. But let's get back to our major interest, daylight pictures.

Just as in two dimensional photography, reflectors are valuable when lighting is too contrasty. When the center of interest has too little light or that which it has is poorly distributed, a reflector made of white cardboard or crumpled aluminum foil will help out. Such reflectors come in handy especially when backlighting is used and, unless some frontal light is reflected back on the subject, the picture resulting will have a silhouette effect, with loss of depth. Nature's autumn colors are more resplendent when backlit, and portraits are often enlivened by light from this direction, but be sure that there is enough reflected light in front.

Outdoor pictures present traps for the unwary. Fortunately, one hazard that catches so many of us—the tree we never noticed growing out of little Tommy's head—cannot happen in stereo. Each object is in its true plane, and that tree looks just as though it is growing fifty feet behind little Tommy, where it really was! The other pitfalls, such as poor composition, distracting backgrounds, etc., all exist in stereo, too.

Watch out for foregrounds!

One snag not particularly treacherous to the planar photographer does, however, present great difficulty to the three dimensionalist: a foreground too close. Unless close-up angle lenses are used or lens separation (interocular) distance is reduced to the proper amount, be sure not to include any matter which is nearer than 40 times the interocular distance. (Some people say you can come as close as 20 times the interocular distance, but that's a subject for a debate.) If you do, even though this foreground material may be in focus, it will be very obtrusive and almost impossible to train your eyes on, thus spoiling the picture. So, if the lens centers are spaced, for example,

2¾ in. apart, whatever is photographed should exceed 2¾ in. times 40, or 110 in.—approximately 9 feet.

Last but not least

The last, but not the least, ingredient in the formula for good outdoor stereo pictures is the presence of a tripod or clamp, or some support such as a table, fence post or wall, to hold the camera steady. If we are to take pictures at slow speeds so that we may close down the aperture and get greater depth of field, we cannot very well hold the camera in our hands. If we shake just a tiny bit, the sharpness we were seeking is totally destroyed.

A good stereo picture of an outdoor scene is more than just a good picture. Others, using a two dimensional medium, will get a "picture" and, if they are exceptionally talented or well-taught photographically, they may even get a "great picture." But, if your stereo picture is well composed, properly exposed, and needle-point sharp, you will have "the scene"—just as if you have physically lifted it up, real estate and all, to hold in your hand, to view it at your pleasure, or to show friends.—THE END

Salon Calendar

Closing Date	Name of Salon Date of Exhibition	For Entry Blank Write To
July 27	★12th Annual North American International Photographic Exhibit; at California State Fair. Aug. 30-Sept. 9.	North American Photographic Exhibit, Admin. Bldg. State Fair Grounds, Sacramento 17, Calif.
August 4	★1951 Dixie International Exhibition of Pictorial Photography. Aug. 15-29.	Dixie Camera Club P.O. Box 4373, Atlanta, Ga.
August 20	11th International Focus Fotosalon of Amsterdam. Sept. 15-30.	Secretary, International Salon of Photography, Zuider Stationsweg 33, Bloemendaal, Holland.
August 25	2nd International Salon of Photography. Old Town Hall, Jonkoping, Sweden. Sept. 22-30.	Ingvar Sjoberg, Barnarpsgatan 32, Jonkoping, Sweden.
Sept. 7	16th Annual Western Ontario International Salon of Photography. Art Galleries of the Public Library. Sept. 21-Oct. 14.	A. E. Adams, Salon Chrmn, 923 Maitland St., London, Ontario, Canada.
September 29	★Chicago International Exhibition of Photography. Museum of Science and Industry. October 20-November 18.	Mrs. Loren Root, Secy., 7007 Sheridan Rd., Chicago 26, Ill.
September 30	★4th Magic Empire Color Slide Exhibit. Philbrook Art Center, October 8-9.	Frances Elspeman, Secy., P.O. Box 2077, Tulsa, Okla.

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PEOPLE ON PARADE

(Continued from page 51)

If you don't own a meter, you can obtain a fairly accurate exposure by following the directions packed with your film or, better still, buy an Eastman Kodak Outdoor Kodaguide, a 15-cent pocket calculator.

Here they come

Well, here comes the parade. Don't let it frighten you. Many a photographer has gone out to shoot a parade and when the crowd tightened and the going got rough, started sweating bullets. He closed his camera and stood there during the whole parade like a bad boy who had been up to something naughty and had decided at the last moment not to do it.

Look to the right and to the left of you. There will probably be a number of small children sitting on the curb or holding onto mother or dad for dear life. Pick one that is particularly appealing and start watching his or her expressions. If the child is surrounded by a number of other people or objects you consider distracting, set your camera on a fast shutter speed and open your lens diaphragm sufficiently to throw the distractions out of focus. If you feel the child's surroundings add to the photograph, use a small lens opening and a slower speed. Every shot deserves a separate subject matter evaluation. Besides, you're not after a load of shots all taken with little variety.

After you've set your lens and shutter and made sure the light hasn't changed radically since you took your exposure reading—your problem is to focus on your subject without drawing his or her attention from the parade. If your camera is of the "blind" type—that is, it has no rangefinder or ground glass for focusing—you can set the focusing

mount at the guessed distance and you're all set. With a rangefinder camera, try focusing on an object approximately the same distance away as your intended subject but in a different direction. When ready to shoot, swing the camera around to the subject, frame your picture in the viewfinder, and then, if the expression's what you want, fire away.

The same method of attack may be used by the reflex camera user, but he has another trick up his sleeve. He can face in one direction and yet have his camera focused in another. Most people expect a photographer to face them when taking a picture. They seldom notice that the camera is pointed in their direction unless the photographer is also. On the other hand there is nothing wrong with a few shots of wide-eyed youngsters suddenly looking directly into your lens. But catch them before they stiffen.

Helpful hints

What else to photograph? Look for tired youngsters supported on their parents' shoulders. Glance around. You'll find spectators up trees, hanging from windows. How about that bunch of kids in that ground-floor apartment with their noses pressed against the window?

Don't shoot all your photographs from the same level. Children are appealing when shot from a low angle—a child's level. But if they are very small or sleepy or lost, you can shoot from a high level and they will immediately become small children somewhat bewildered in an adult world.

If you have a reflex camera and you want to get up really high to take a picture over some heads or hats, you can turn the camera upside down and hold it up over your head. Then you can aim it and focus by looking into the ground glass. With a steady arm you can overcome a lot of obstacles.

Don't neglect the adult spectators. They don't have the immediate eye appeal of the child but you can often catch them with some unusual expressions.

As the day progresses and the shadows begin to lengthen, you'll notice spectators beginning to squint because of the lowering sun. One squinting shot may be cute. But that's enough. Try then to concentrate on persons who are not looking so directly at the sun.

A job well done

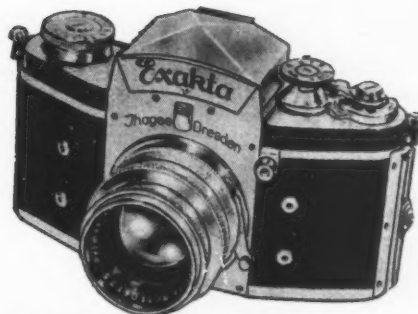
There you have it. It's certainly no magic formula that will work successfully for everyone, but it's worked successfully for me, and with your own variations you should be turning out some interesting parade shots yourself.

So next time you see all the flags flying and the crowds lining the streets to watch the parade go by, utter a silent prayer that it won't rain, then grab your camera and get cracking. —THE END



A mirror plus a little ingenuity made viewing the parade easier for this two-some, and a shot for the photographer.

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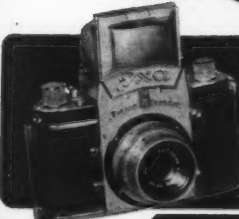
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THE BOLSEYS

(Continued from page 45)

can give you the depth of field with the Bolsey for any lens opening and distance setting. This is extremely useful when shooting action pictures in which the subject is moving too rapidly or erratically to bring it into focus with the rangefinder. In such a case, you merely set your lens opening and focus on the subject during a moment of inactivity. You can then glance at the depth of field calculator and it will tell you the nearest and furthest points between which your subject may move and still remain in focus.

The depth of field of the Bolsey 44mm lens is really amazing, particularly when compared to the standard 50mm lens fitted to most 35mm cameras.

For instance, if you are planning to photograph a tennis player with a Bolsey and you are to shoot at 1/200 sec. at f/8, with the lens focused at ten feet, you'd find by glancing at the depth of field calculator that the tennis player can move as close as 6 feet and away as far as 24 feet from your camera without getting out of focus.

With a standard 50mm lens, your tennis player would be out of focus if he moved closer than 7 feet or further than 18! At other settings the Bolsey will continue to give you a greater depth of field than a 50mm lens.

In tight spots

As we have said, the lens on the Bolsey cameras has a shorter focal length than the conventional miniature camera. Besides giving a greater depth of field, the shorter length produces a wider angle which is mighty handy for shooting indoors or in tight spots. On the other hand, because you take in a greater area, the image is smaller. But when I was photographing a tiger at the zoo, I had so little space to work in that a 50mm lens would have left out part of the animal. The Bolsey lens did a fine job. I stopped down to f/22 for maximum field depth at a distance of 8 feet from the animal. I enlarged this shot to 11x14 inches without appreciable loss of sharpness.

A word or two more concerning the Wollensak lenses. They are three-element lenses and are well designed. Like most lenses, they are at their highest resolving efficiency when closed two or three stops from their maximum aperture. The Bolsey camera employs 35mm film. Thus, to make an 8x10 print, the negative must be enlarged many more times than the negative of a bulkier camera using a larger film. Any loss in sharpness will show up more acutely with a 35mm camera than with a camera with similar quality lens equipment in a larger size.

Therefore, whenever possible, stop down that lens! Don't use it wide open unless you have to. This goes not only for the Bolsey, but any 35mm camera. And don't make your lens a whipping boy for your mistakes. I've seen plenty of pictures which were blamed on a poor lens when the real trouble was inaccurate focusing and an unsteady photographer.

Tips on loading

All the Bolsey cameras load the same way. You can follow the instructions that come with the camera and do an excellent job of loading, but there are always certain quirks and tricks not covered in instruction pamphlets—and the Bolsey's no exception.

The film take-up spool of the Bolsey is of a necessarily radical design. Since the Bolsey was designed to give you more shots per roll of film, the take-up spool was made to hold the film end firmly and yet use as little film as possible in doing so.

The Bolsey spool has a small metal clip surrounding the spool. The lead piece of film from the film cartridge must be tucked under the clip and the "wind" knob turned until two small metal lugs on the further end of the clip engage the sprocket holes of the film. Make sure these two lugs are engaged before shutting the case. Just placing the film under the clip won't cinch it by itself. If you neglect this small point, your film is liable to slip from the clip and not wind at all.

There's another good reason why the take-up spool on the Bolsey has been thus constructed. With many take-up spools, the spool holds the film fast—too fast. Extra pressure must be exerted on the rewind knob, causing damage to the film. With the Bolsey, it comes loose at the end of rewinding with no trouble.

If you plan to develop film in a daylight loading tank, there's one precaution you ought to observe when rewinding the film before you remove it from

(Continued on page 94)



Jinx Falkenburg poses for my Bolsey. Plus-X film 1/50 at f/16 with a No. 5 bulb. Jinx is also gal in frame.

New photo books

OUTDOOR PORTRAITURE, by William Mortensen, Second Edition. Camera Craft Publishing Co. Price \$5.75

Mortensen knows a bad picture when he sees one. In this volume he prints a number of clinkers as object lessons of what not to do. Unfortunately, when he spends time and effort illustrating and advising how to improve the photographs, one often has the feeling that the results are no better than the original, and often worse.

For Mortensen is up to his usual photographic trickery—by hook or crook making people look like peasants who are not peasants, trollops who are not trollops—in short changing everyone via camera, retouching utensils and every type of photographic surgery known in the business—into persons they are not.

Here and there the author makes a few good basic points concerning outdoor portraiture but it is highly debatable as to whether it's worthwhile wading through the morasses of pictorialism to find them.—H. K.

***NUDES**, by Martin Munkacsi. Greenberg Publishers. Price, \$3.95.

Martin Munkacsi, according to *Life* magazine, is considered the world's greatest photographer of women. This book of seventy-five figure studies reflects Munkacsi's individuality of concept and expression from cover to cover. Two pages of introduction by John Rawlings, plus one page of technical data, completes the text content of the book. One picture appears on each of the remaining pages, printed in gravure on specially treated paper.

Fewer than half the pictures are full length studies, the majority being sectional close-ups presented in juxtaposition across the pages. It is through this clever use of juxtapositioned images that the book obtains much of its interpretative impact. Munkacsi displays a fine disregard for rulebook clichés in his lighting, posing, and compositional techniques. Perhaps this is one of the reasons why his work makes most books on figure photography seem static by comparison.—A. W. A.

***THE BOLSEY GUIDE**, by Charles Abel and Dr. Kenneth S. Tydings. Greenberg. Price, \$1.75.

A mine of information about the capability and adaptability of the Bolsey cameras, well illustrated and clearly written by two well known photographic experts who know what they are about.—H. K.

*Can be purchased from Modern Photography Book Dept.; see page 107. The Book Dept. carries many favorably reviewed books in order to make it easy for readers to purchase them.



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THE BOLSEYS

(Continued from page 92)

the camera. This, by the way, applies to all 35mm cameras.

Be sure you don't wind the film end all the way back into the cartridge. With the Bolsey, you can keep an eye on the "Wind" knob. When you see it stop turning, stop rewinding. It means that all the film has been rewound into the cartridge and the end of the film has become disengaged from the take-up spool. If you continue winding, the film end will disappear into the cartridge. Then, if you want to load a daylight tank, you'd have to take the film into a darkroom, disassemble the cartridge, pull out the leader, reassemble it, and load it into the daylight tank.

Another unfortunate end product of letting the film end slip into the cartridge completely is that with 20-exposure cartridges the strip of film may begin to unwind and in the process of doing so, rub against itself and thus create scratches.

Get a tripod

In taking pictures with the Bolseys, or any 35mm camera, it's a good idea if not a necessity, to invest in a tripod. There will always be the photographer who professes that he can hand hold an exposure of 1 second and get needle-sharp pictures. I can't hand hold an exposure for 1/25 sec. and I don't try to either. Many a good camera has been blamed for the fuzzy pictures produced by the unsteady photographer. Since you are using 35mm film and want to enlarge considerably, the negatives must be absolutely sharp, and only a firm support will give the necessary clarity. If you think that totting a tripod around is a bother, plan on only using speeds of 1/100 sec. and over, unless you feel like taking chances. Or, make it a practice to rest the camera on a table, chair back, post or other support.

A cable release is another necessity. The hand release on the Bolsey cameras is in an awkward position, at least for me, so I always use a cable release to prevent the camera from being jarred. Another "must" is a lens hood. There is a small built-in hood on the lens but it isn't big enough to prevent light from hitting the glass, so a sunshade is a wise investment. The Bolsey Corp. of America sells a sunshade for \$1.90 and a cable release for \$1.40. The sunshade you buy from Bolsey is a trifle shallow, to my way of thinking. I wish it were deeper. Even so, a Bolsey shade and care will prevent light streaks on your film.

About double exposures

The B2 and C have a helpful device which might have prevented me from losing a couple of friends recently. A friend and I were at the same resort on

vacation. A girl whom my friend disliked intensely was there too. I took the friend's picture with my Bolsey B. I took the girl's picture too, as she leaned against a pedestal. When I developed the picture, the girl was apparently leaning affectionately against my friend's shoulder. This could never happen with the B2 or C.

Avoiding calamities

These two cameras have a double exposure prevention device which avoids such calamities. But it isn't an unalloyed blessing. The first click that you hear when you expose a negative actuates the device. A second click releases the shutter. Until I got used to this double click, I thought I had taken the picture when I heard the first click. In working close-up, the subject may hear the first click, think the picture has been taken and move. Better condition yourself to those double clicks. And warn your subject about them too.

Since the Bolseys can focus as close as two feet, you must allow for parallax (the difference between what the lens sees and your eye sees through the viewfinder). If you are shooting at 2 feet from the subject, it is good to aim the camera so as to keep the top of your subject's head about one third down from the top of the finder. This will center the head in the picture. But if your subject is 6 feet or more from the camera, no adjustment for parallax is necessary.

The 1/200 top speed of the Bolseys cannot stop all action. If the action takes place across the field of vision, I follow the action with the camera, keeping the object in the center of the finder, tripping the shutter at the proper time, and continuing to move the camera with the action. This is known as "panning," and while it stops the action, it makes the background a blur. With the Bolsey, it is far better to place yourself where the action will come toward you at a 45 degree angle. This will stop most action at 1/200 sec. without blurring the background.

Many accessories

Once you get the knack of handling your Bolsey, you can look around at some of the various accessories that can be had for the camera. In fact, there's one accessory which we haven't mentioned yet which is an absolute necessity. That's the Bolsey Ever Ready Carrying Case.

The Bolsey cases cost \$7.95 for the Bolsey B, B2 and B Special cameras, and \$10.50 for the C. They come with a 24 inch carrying strap which is measured in inches on the reverse side for measuring any close work you may want to do with the camera.

The camera can be used while in the case and it is a good idea never to remove

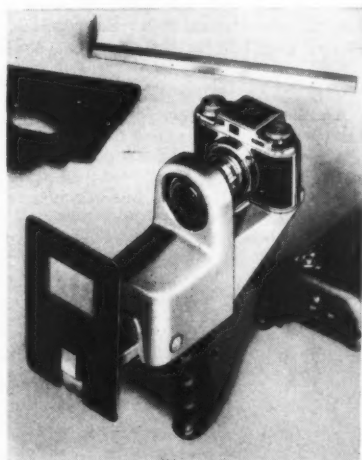
the camera from the case except for loading. Cameras don't bounce.

Even the least expensive camera model, the Bolsey B, can be used with flash. The Bolsey flashgun No. 1 with synchronizing unit to be fitted to the Bolsey B shutter release, costs \$10.95. The flash unit for the other cameras is priced at \$9.95.

Bolsey filter adapters are available at \$1.10 each and the Bolsey filter kit which contains yellow and red filters for black and white, and haze and type A filter for shooting outdoor Kodachrome indoors is priced at \$7.50.

If you're a doctor or a teacher, you may want to investigate the Bolsey Portable Microfilmer and Visual Education Unit for making slides and film strips. It's an all-inclusive unit at \$195.

Doctors may also be interested in a new Bolsey medical scientific research unit which incorporates the Bolsey B Special camera. A strobe light source in



Bolsey medical scientific unit.

a small ring shaped tube closely surrounding the camera lens giving a shadowless shaftlike illumination for lighting cavities of the human bodies, surgical incisions or mechanical devices.

The complete unit which lists for about \$250 includes the camera, three extension rings, an electronic flash unit to be used on house current, extension cords, set of frames, two extension bars, hand grip with trigger cable release and a carrying case.

Inch for inch and dollar for dollar—in my opinion—the Bolseys are amazing buys. They should not be compared with the Contax, Leica or Nikon crowd selling in the over \$300 class. But, if you're an amateur and you want a versatile 35mm camera at a reasonable price to shoot color and black and white, with a good return for your efforts, you'd go far before beating the Bolsey.—THE END

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Contest returns (2)

Although I must confess that my first venture as a contest sponsor (see May issue) has not been exactly crowned with success, I am happy to report the receipt of two whole entries, both from New Yorkers. One is from Brian A. Crane, of 317 Fernald Hall, Columbia University; the other from F. R. Davis, of 277 Park Avenue, New York, who identifies himself as an ex-member of the Miniature Camera Club of that city.

Mr. Davis, whiling away some time at a hotel in Houston, Texas, writes that "Mr. Siskind's 'wall' leaves me completely cold" and Mydans' picture of the Korean woman "completely misses the story he wanted to tell. . .

"However, though Mydans' work is a presentation of the harshest reality, we must say that no photograph is a duplication of visual reality because the man who clicks the shutter must determine the emphasis of the finished print and decide how to give the most beauty to the subject. To the documentary photographer and the pictorialist alike, every exposure must convey beauty (of harmony, contrast, composition, simplicity, etc.) but its emphasis should give meaning as well. . . I would guess that most readers of *Life* when seeing the *Korean Woman* for the first time (and pausing to see the picture rather than laugh and pass on) were not moved with admiration and satisfaction at the balance of the composition, the contrast of the enamel basin and the flesh of the peasant's breast, but felt an emotion allied to pain or anguish, a sympathy with the agony of the fleeing family and a sense of the desperate finality and inevitability of the whole situation."

Life picture contest

Speaking of pictures—and photographers, *Life* has just announced a \$15,000 contest in the hope of bringing new, young (30 and under) talent out of hiding. There are two divisions, for single shots and for sequences. There is a limit of four prints, "no more, no less" in the first, two picture stories in the second classification, with twenty prints the maximum total for those entering both divisions. On the basis of the work entered, *photographers* rather than pictures will be evaluated, with the awards going to the best photographers, not the best pictures. The deadline for entries in the contest is Sept. 15. For contest rules and entry

blank, write *Life's* Contest for Young Photographers, P. O. Box 10, New York 46.

Already one is hearing unfavorable murmurs—the jackpot is much too small for such a big sponsor; since when has there been an age limit on creative capacity? (The announcement is very specific on this point: "Contestants must not be more than 30 years old, their 31st birthday not falling before January 1, 1952"); and folks are laying bets that nothing will come of it ("what contest ever produced really new talent?"). But fellas, please! give the boys a chance.

Art exhibit contest

And here's another. Apparently this has turned out to be the column's contest issue. Every year about the time of this writing the Washington Square Outdoor Art Exhibit has furnished



This artist at work is apparently unaware of the interested spectators behind him.

amateur photographers of New York City and vicinity ample opportunity for candid picture shooting of artists and strollers. Some time ago the association handling the annual event, now in its nineteenth year, invited the Village Camera Club to make the exhibit the subject for a prize contest. The turnout this year has been the biggest ever and the returns, which will be judged by three newspaper columnists, including yours truly, should be more plentiful and varied than in previous years. Full report in the next issue. —THE END

COLOR

(Continued from page 55)

sufficiently disturbed to make it noticeable to the uncritical observer's eye.

However, if we start to make exposures of 10, 20, 30, or 60 seconds, and longer, to compensate for extremely low light levels, we are liable to find that our color film goes slightly berserk. First of all, on a very long exposure to a low light level, all color films lose effective emulsion speed. Right away that throws our exposure off. Secondly, the three different emulsion layers (blue, green, and red recording) are thrown out of balance and do not function in their proper relation to each other. Since they are out of balance, they record color inaccurately; one emulsion layer may be more sensitive at low light levels than either of the other two. Therefore the final transparency will show a decided overall color. Generally, with very long exposures, the films tend to turn greenish or cyan (blue-green). This tendency can be overcome in most cases by use of the proper filters. With each package of Kodak Type B sheet color films, for instance, there is a supplementary data sheet giving filter and exposure compensations for 10 second and 120 second exposures.

Short exposures troublesome, too

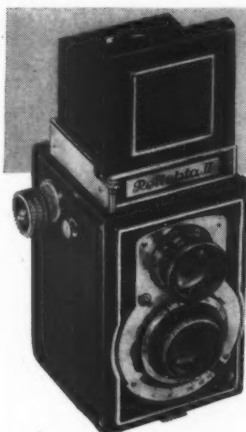
Extremely short exposures also cut the film speed and throw the color balance off. This is a problem for people who use electronic flash tubes. Ektachrome Daylight Type is used frequently with flash tubes, so Kodak includes supplementary data sheets with the packages of sheet film giving information on how to compensate for the effect of short exposures on that particular emulsion. The short exposures tend to produce a magenta or blue cast all over the transparency.

It's important to remember that although there are certain color shifts which are characteristic of all color films of a certain type, within certain limits each batch of film will have its own individual behavior.

One of the most pressing needs in photography today is a transparency type color film with a higher emulsion speed. (Kodacolor, a negative-positive type color film, has a much higher emulsion speed. Although this film has been improved greatly during the past year, it still doesn't reproduce color as satisfactorily as the transparency type films.) The speed of all film in current use is limited to the speed of the emulsion farthest away from the subject—the emulsion nearest the base. Manufacturers have gone as far as they can go with their present materials in stretching the speed to its maximum while retaining stability and color balance.

In addition, color film exposures are

(Continued on next page)



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Double exposure preventative	Yes	Yes	No	Yes
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COLOR

(Continued from page 97)

much more critical than exposures on black and white film. If you over- or under-expose a black and white negative in any reasonable degree, diligent work in developing or printing, or both, can restore much of the lost tonal values. You can't do that with color film. Its exposure latitude is about one-fifth of black and white film, and if any errors are made they will bob up in your transparency. That is, you have to be five times as precise in computing exposures with color film as you do in computing exposures for black and white film. Not only that, it is almost impossible to try to correct any errors in color photography with Kodachrome, Ektachrome, or Ansco Color. No separate printing process exists between the exposure of the color film in your camera and the finished transparencies. And the development process demands strict obedience to the rules of developing time, developer constituents and temperatures.

How efficient is your lens?

Because exposure requirements of color film tend to handcuff the photographer, it is important that the photographer know just how efficient are his lenses and shutters.

Light losses in lenses can be surprising. They are inherent in every lens, regardless of type, formula or manufacturer. A portion of the light is absorbed within the lens elements themselves. An additional amount is reflected off—in approximate proportion to the number of glass-air surfaces it meets. Only the remainder is impressed upon the film. The efficiency of a lens is determined by the light which actually reaches the film as compared to the amount which approaches the lens.

There are a number of good camera technicians and repairmen who can test your lens and tell you exactly how much light loss you have. If your light loss is considerable, you don't have to throw away your camera. What you should do is figure out your light loss and then compensate for that by shooting with your diaphragm opened wider than usual. Or, if you find it inconvenient to juggle these figures around in your head, have the incorrect f-numbers scratched off, and have new, corrected f-numbers engraved on the camera. Ordinarily, f-numbers based on actual light transmission are referred to as T stops.

Lens coating has been found to be an effective weapon against light loss, but it is by no means a cure-all. It can and does reduce the scattering and reflection loss to a marked degree, but it can't eliminate absorption loss since light must still pass through the glass. But any decrease of light loss is an advantage, since it means

you have a speedier lens. Lens coating also improves image contrast and with color film rather noticeable differences can be seen, particularly with very fast lenses composed of many elements.

Shutters aren't perfect

Shutters are another element in throwing a photographer off on correct exposure. There is hardly a camera in constant use whose shutter time corresponds exactly to the engraved speed. On the other hand, it is not at all necessary that the shutter do exactly what the dial says it is going to do. However, the photographer should have a very clear idea of what his shutter timing is. Small inaccuracies can be corrected by adjustments in meter readings or in f-values. Another way to overcome this is to have accurate tests made on all your shutter readings, and then paste a little chart on the back of your camera case. Such a chart might read as follows:

Shutter Setting	Actual Performance
1/100	1/80
1/50	1/40
1/25	1/25
1/10	1/8
1/2	1/4
1 sec.	1.5

The only solution to major speed errors is shutter overhaul and retiming. In fact, frequent and periodic shutter checks should be made as a matter of course.

Another important way to control your exposures is to understand the nature and workings of your camera's focal lengths. The focal length of your camera is the distance from the optical center of the lens to the film plane with the lens focused on infinity. Even in the most frequently used photographic lenses, focal lengths range from 1/2 inch for an 8mm movie camera to 14 inches for a big portrait lens.

Diaphragm markings accurate?

The diaphragm is the adjustable opening in the lens which varies the amount of light passed to the film. The different sizes of the diaphragm openings are marked in f-values. Each f-value represents the focal length of the lens divided by the diameter of the diaphragm opening, with the lens focused at infinity. A lens with a 2-inch focal length and a 1-inch opening has an f-value of 2, and is marked f/2. If it had a maximum opening of 1/2 in. it would be an f/4 lens.

The f-numbers, 32, 22, 16, 11, 8, 5.6, 4, 2.8, 2, and 1.4 represent successive increases of 100 percent in light transmission. At f/22 a lens passes twice the light of an f/32 opening; at f/16, twice as much light as at f/22; and so on up the scale.

It's important to remember that f/stops change values sometimes, depending on how far the camera is from

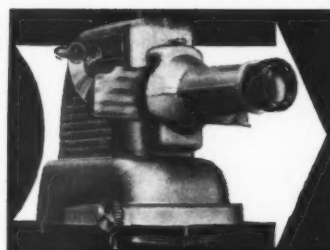
the subject. As we pointed out before, the symbol $f/8$ represents the relation of the diameter of the lens opening to the focal length of the lens, with the lens set at infinity. When you focus on objects at distances closer than infinity, you will notice that the lens moves forward from the infinity position. That means the bellows is being extended. That means a change in the relationship between the size of the lens opening and the lens-to-film distance, and that's changing our effective f /stop. So, $f/8$ when focused at infinity, may become something else when focused at three feet. This is particularly true with longer focal length lenses (6 inches and up) used on 4x5 and larger cameras.

With black and white film this is not an important change, due to the great latitude of the films. With color, it's a different story. According to the Kodak Color Data Book, Color Photography in the Studio, "Whenever the subject is closer than eight times the focal length of the lens, the f -value shown by the lens-opening pointer no longer indicates the effective aperture."

The closer you get to the subject, the greater the error. When you get close enough for the same-size (1:1) copying or close-ups, you will get an error of four times underexposure, which is enough to ruin any color picture. So, if you intend to do any close-ups of the bees and the birds and the flowers, or even a bottle of beer, you had better take into account this change in effective aperture. There are many little tables available showing just how much exposure must be increased for close-ups. One of these, the Effective Aperture Kodaguide, shows the effective f -values directly, without the need for any mental arithmetic. Some exposure meters also carry this information. If you're going to do much of this type of work with a press type or studio camera, it's easy to compute the data, and mark off a scale on the bed of the camera showing the necessary exposure increases. Then when you get your subject into focus you will have right at hand the necessary information on exposure increases. If you use a 35mm camera with extension tube you can paste the information on the tube.

When in doubt, shoot thrice

There's one piece of advice about color photography which everyone ought to keep in mind. When you have an important picture to do, and you must get it right because you can't come back and do it again, shoot it at three different exposures. First, at the exposure indicated by your meter, calculator, guide or intuition. Second, at one stop greater lens opening. Third, at one stop smaller lens opening than the indicated opening. The best paid and most competent professionals do it. So can you.—THE END



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FRED LYON

(Continued from page 40)

and set off with garden tools to a hillside. He and his assistant planted flowers for hours on end. Only then was he able to start taking the pictures. He took them all afternoon. All afternoon with a child model? That's impossible, you say.

"Not if they're twins," smiles the intrepid Mr. L.

Importance of technique

Just as the ballplayer must be able to field and hit, the photographer should feel: "If all technical knowledge is at your fingertips, then you can move in any direction. Your technique should never leave the viewer feeling short-changed or overwhelmed. You should always remember that just because it's possible to take a photograph with a camera equipped with a lens made from a milk bottle, it is neither good business nor good aesthetics to make it a habit."

To shrug off technique as something unimportant is pure laziness—nothing else. On the other hand, preoccupation with technique is stultifying to the photographic imagination. You must know the potentialities and limitations of all your equipment. For example, Lyon will use an 8x10 camera for color—if the rendering of texture is the most important factor he has to consider. If it is mood or movement, he will use another camera. "I want each picture to look right in lighting, in composition, in viewpoint. Not any one of the three. But all three together."

One way to master technique is to reduce your problems to a small number.

Use one color film, one black-and-white film, one printing technique, one kind of developer. Work out standard procedures and stick to them.

Lyon always uses Ektachrome for color. He feels that he knows more about it than about other color films, that his results have been satisfactory, so he wants to continue using it. Following this same logic of simplicity, he uses one black-and-white film: Eastman Super-XX. His darkroom man uses Kodak D-23 for developing his negatives in deep tanks. This is a medium contrast developer, similar in performance to D-76.

Lyon's darkroom man uses Varigam for printing. When the boss gets in the darkroom, as he does occasionally, he goes back to the grades of paper he used in his printing days. He feels that he hasn't mastered Varigam to his own satisfaction (been too busy taking pictures), so he uses BT Velour Black paper. Reason: He claims he can get a more contrasty print on No. 4 BT Velour Black than he can on Varigam using a No. 10 filter.

When he composes, Lyon is far more interested in what he calls tonal mass than in the outlined shape of an object. He feels that lighting and composition are inextricably bound together. Light to him is a tangible thing—so tangible that you must think of it in terms of little cartoon outlines.

Independence is a keystone

Fred's independent attitude toward life and photography found one of its first expressions when he was a high school boy in San Francisco. One summer's day, he decided he wanted a job—

one that had something to do with photography. He thought about various approaches to use, and finally decided to use the most direct one: He went to a commercial photographic house named Moulin's, where they did all kinds of work. He walked up to the employment manager and said: "I'm going to be your new flunky." And the employment manager said: "Report for work Monday."

Soon the job began to dull his enthusiasm, and he decided that professional photographic training might do him some good. So, in 1941, he entered the Los Angeles Art Center School where he was a pupil for a little more than two years. Fred feels that photographic schools can't make photographers out of dubs. They do help to speed things up, but they cannot replace the essentials of a good photographer. The essentials: good technique, a sense of aesthetics, a professional attitude.

Fred enlisted in the Navy soon after he left the Art Center and was assigned to Press Relations in Washington, D.C. He operated as a photographer doing stories and single pictures for newspapers, wire services, and magazines.

In 1946, when he was out of the Navy, Fred decided to try his luck in New York City. He was hired by a photographic fashion house as a light pusher. He had been pushing lights around the studio for about two hours when a fashion editor arrived, needing a photographer and exclaiming loudly, "We have to begin shooting in five minutes."

Fred grabbed a camera, ceased being a light pusher, and became a photographer. But after a couple of months the world of fashion seemed a little too feminine for his taste, so one morning he woke up saying to himself, "I am a magazine photographer."

Back home again

So, Fred went back to California and began taking pictures. With the help of his very skillful agent, Charles Rado, he began to sell. And nowadays, he finds it hard to schedule that time off for his own picture taking.

Fred says: "You've got to realize that the amateur is at a very definite advantage over the professional in his picture-taking. He can look at the world around him, choose just what he wants to, and come up with something very good. A professional just sometimes comes up with something that is good. He has lost the wide-eyed wonderful feeling he had when he was an amateur. My own attitude isn't that photographers are good one year and bad the next, but that they progress. I like to feel that I progress each year. That some of this year's efforts are better than last year's. But— even more important—that the next picture I make is exciting."—THE END



Fred Lyon saw peanut vendor pushing cart up a San Francisco hill. He took this picture with a Rolleiflex. It was set f/22 at 1/250 second.

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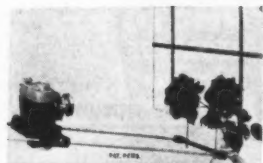
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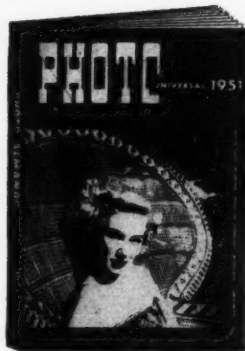
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BULK FILM

AVAILABLE in 8mm DOUBLE, 16mm SILENT, and 16mm SOUND.

Type of film	50 ft.	100 ft.	400 ft.
Weston 50-32 for outdoor and indoor use, fully panchromatic	\$.75	\$1.50	\$6.00

HOME MOVIES

We have a complete library of Black-and-White movies for young and old in 8mm and 16mm. Write for our Free catalog with complete listings.

8mm silent: 16mm available in both silent & sound.

One reel each: "The New Janitor"; "Between Showers"; "The Rounders"; "His New Profession"; "In the Park"; "By the Sea."

Two reels each: "In the Bank"; "His Night Out"; "His New Job"; "The Tramp"; "Work"; "Shanghaied."

9 reels each: "St. Anthony of Padua"; "Messenger of the Blessed Virgin" (Story of Bernadette).

8 reels each: "The Crowned Thorn" (Life of Christ); "The Christians."

8mm, 50 ft. \$ 1.00

8mm, 200 ft. 4.00

16mm, 100 ft. 2.00

16mm, 400 ft. 8.00

16mm, 400 ft., sound 12.50

8mm and 16mm SILENT FEATURES

Title	Star	Reels
"Shadows"	Lon Chaney	7
"Covered Wagon"	Alan Hale	8
"Behind the Front"	Wallace Berry	5
"We're in the Navy"	Wallace Berry	5
"Lady Windermere's Fan"	Ronald Colman	5
"Eagle of the Sea"	Ricardo Cortez	5
"Lost World"	W. Berry & L. Stone	5
"The Americano"	Douglas Fairbanks	5
"Last of the Mohicans"	All Star Cast	5
"Captain Swagger"	Rod La Rocque	5
"Yankee Clipper"	Wm. Boyd	5
"Night City"	Rin Tin Tin	5

8mm, \$5 per Reel—16mm, \$7 Per Reel

KODAK AERO BROMIDE

A special close-out at a fraction of the original cost

SW GLOSSY #4 • 9 1/2" x 200'

makes approx. 250, 8 x 10 enlargements.

\$295 EACH 3 for \$8.50 6 for \$16.50

16mm KODACHROME

100', outdated, still takes perfect pictures. Processed by Eastman Kodak. \$10 value. \$5.00 each 100' roll

THIS ROLL OF MOVIE FILM FREE

MONEY BACK GUARANTEE

ONE ROLL OF BLACK AND WHITE MOVIE FILM GIVEN FREE WITH EACH ORDER OF 6 ROLLS

• TREMENDOUS CLEARANCE SALE

• ALL FILM FULLY GUARANTEED

• COLOR FILM AT THE PRICE OF BLACK & WHITE

Film manufactured by nationally known firm. All film is GUARANTEED. Late 1952 dating. Price of film includes FREE processing and return postage.



	COLOR	B & W Weston 50
8mm roll, 25 ft. double	\$2.75	\$1.50
8mm mag., 25 ft. double	3.25	2.75
16mm roll, 100 ft.	7.50	3.00
16mm mag., 50 ft.	4.95	2.75

35mm FILM

For Kodak, Argus, Leica and Other Cameras

Available in any of the following types
ANSKO: Fino-pan, ultra speed & supreme
KODAK: Plus x, super xx, & background x
DUPONT: Superior #2 & superior #3

100 foot roll.....	\$1.25
100 foot roll, notched.....	1.40
200 foot roll.....	2.40
200 foot roll, notched.....	2.60
400 foot roll.....	4.75
400 foot roll, notched.....	5.25

the notched film has the proper tapered cut-out at every 36 exposure with extra film allowed for loading cartridge or threading camera. ALL FILM SUPPLIED IN METAL CANS.

35mm COLOR 20 EXPOSURES

Including Free Processing

AND MOUNTED IN SLIDES

\$2.25 EACH

FILM IS SUPPLIED WITH HANDY MAILING BAG. PROCESSED FILM IS RETURNED TO YOU POSTPAID.

COLOR ROLL FILM

now available for all popular cameras equipped with shutter speeds and adjustable lens openings.

PRICES BELOW INCLUDE: FILM and PROCESSING of color transparencies

127 \$1.60 120 \$1.75 116 \$2

620 \$1.75 616 \$2

each roll is packed with handy mailing bag for return to us. After processing transparencies will be returned to you postpaid.

PRICES BELOW INCLUDE: FILM, PROCESSING of color transparencies, PLUS 6, 3 1/4 x 4 1/2 JUMBO COLOR ENLARGEMENTS with distinctive white borders.

127 \$4.15 120 \$4.25 116 \$4.50

620 \$4.25 616 \$4.50

each roll is packed with handy mailing bag for return to us. After processing transparencies AND PRINTS will be returned to you postpaid.

MAILING INSTRUCTIONS. To save C.O.D. charges on all mail orders, remit by check, cash, M.O. 20% deposit must be remitted with all C.O.D.'s. Add postage to remittance. Excess postage will be returned. Orders without postage will be sent collect.

SELF REWINDING REELS

No need to ever rewind your films again.

Show your favorite 16mm films (sound or silent) again and again without rewinding.

Fits all projectors. Price includes two 400 foot reels and mounting bracket.

\$3.00 extra reels, 50¢ each

IT'S CHEAPER WHEN YOU BUY 10, 20, 30, 50, 100 ROLLS

MONEY BACK GUARANTEE

PURCHASE YOUR ROLL FILM BY MAIL ORDER...

NATIONALLY KNOWN

KRYPTAR

FILM IS FULLY GUARANTEED



ON EACH ROLL OF FILM YOU SAVE UP TO 39¢

• PANCHROMATIC FINE GRAIN

• WESTON 40 RATING

\$1.95	20 rolls...	\$ 3.75
FOR 10 ROLLS	30 rolls...	\$ 5.50
	50 rolls...	\$ 8.75
	100 rolls...	\$16.50

Famous KRYPTAR film is manufactured by one of the leading photographic firms in the U. S. Each roll of KRYPTAR film fully guaranteed—early 1952 dating. Each roll of KRYPTAR film is individually wrapped in foil for all year protection.

RUSH YOUR ORDER TODAY... SAVE DOLLARS!
EIGHT-SIXTEEN FILMS, 243 WEST 55th STREET, N. Y. 19, N. Y.

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**PEERLESS 10 DAY TRIAL with
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ONE YEAR FULL SERVICE.**

PEERLESS EXCLUSIVE! BRAND NEW LATEST A TERRIFIC VALUE!

PRAKTIFLEX II
35mm Single Lens Reflex
with f3.5 Zeiss Tessar
T coated Lens

49⁵⁰

- Focal Plane Shutter
- Speeds to 1/500th second
- Interchangeable Lens Mount
- Double Exposure Prevention

Shpg. wt 5 lbs

Automatic **RETINA IIA**
with Rapid Film Advance which
Automatically
Sets Shutter

134⁵⁰

- f2 Coated Six Element Lens
- Redesigned Improved Automatic Film Counter
- Compur Rapid Synchro Shutter
- Combined Range Viewfinder

NEW GERMAN IMPORT
THE Camera for the Whole Family!
Save \$22.45 on this SENSATIONAL FAMOUS MAKE
2 1/4 x 2 1/4 REFLEX CAMERA

Complete with Synchro Flashgun and Genuine Pigskin Case

39⁹⁵ List \$62.40

All for only **39⁹⁵**

Because of the unusually low price, we promised the manufacturer not to mention his name in this ad. However, you'll recognize it when you see the camera. Very popular before the war, this new, improved model features:

- f3.5 Coated Lens
- Twin Lens Focusing
- Self-erecting, Self-closing Hood
- Built-in Flash Synchronization
- All Metal Body

World's Finest 35mm Camera Value!

RIVAL "35"
Compact Precision 35mm Camera with Built-in FLASH SYNCHRONIZATION

with f3.5 Coated Schneider Radionar Lens

32⁵⁰ postpaid Case \$4.95 extra

- Shutter Speeds 1 sec to 1/300
- Self Timer

35mm CAMERAS

Model	Price
ARGUS A, f4.5 Anastigmat	9.95
ARGUS C3 OUTFIT, f2.5, RF	46.50
BANTAM Kodak, f4.5	24.95
BOLSEY B2, f2.5, RF	73.50
CONTRESSA 35, f2.8, Zeiss	195.00
Tessar, RF, built-in exp. mtr.	195.00
KAROMAT II, f2.8, Xenon, RF	179.50
KODAK 35, f2.5, RF, selftimer	44.50
MERCURY II, f2.7	27.50
PONTY 135 Kodak, f4.5	24.50
PONTY 222 Kodak, f4.5	29.95
RETINA Kodak, f2.5	22.50
STEREO REALIST, f2.5, RF	162.50
VITO II, Voigt, f2.5	49.50

TWIN LENS REFLEX

Model	Price
ARGOFLEX RF, f4.5, case	66.50
BOLSEY C, f2.2	109.50
CIRIOLEX R, f2.5 Alpha	76.95
CIRIOLEX R, f2.5 Super	119.70
Kodak REFLEX II, f2.5	99.50
ROLLEICORD, f4.5 Triotar	49.50
ROLLEICORD II, f2.5 Zeiss	99.50
AUTO ROLLEIFLEX, f2.5 Tessar	159.50
Zeiss IKOFLEX IIa - Latest, f2.5 Tessar	164.00
Zeiss IKOFLEX III, f2.8 Tessar	139.50

Average Shipping Weight 6 lbs.

8mm CAMERAS

Model	Price
BAH SPORTSTER, f2.5	109.95
BAH AUTO-8 MAGAZINE, f11.9, 1 1/2" f2.5 fcc. lenses	294.15
BOLEX H-8, 3-lens turret	314.00
CINE KODAK 8 Mega, f1.9	147.50
DUJUR CITATION, f2.5	79.50
Reverse RANGER, f2.5	74.50
Reverse 88, f2.5	72.50
Reverse 99, 3-lens turret f2.5	59.50

8mm PROJECTORS

Model	Price
DUJUR "750", 750W	149.50
KEYSTONE RE, 500W	84.50
KODASCOPE 6-31, 500W	45.00
REVERSE DELUXE 90, 750W	144.50

Average Shipping Weight 30 lbs.

Latest 1951 Model* LEICA IIIC
with Flash Synchronization

219⁵⁰ (Used)

- f2 Coated Summitar Lens
- Coupled Rangefinder
- Speeds 1 second to 1/1000

*Serial number over 500,000

SAVE \$141.75 Brand New! Latest

BOLEX H16
with Frame Counter and 3 COATED LENSES

Complete outfit

275⁰⁰ postpaid at \$172.00

Camera only \$244.75

3 Lenses List only \$172.00

- 1" f1.9 Astor Lens
- 3" f3.5 Astor Telephoto
- 15mm f2.8 Astor Focusing Wide Angle Lens

— You PAY only \$30.25 with this outfit!

Total List Price \$416.75

SINGLE LENS REFLEX

Model	Price
HASSELBLAD f2.8, Ektar	548.00
KINE EXAKTA I, f2.5 Tessar	89.50
KINE EXAKTA II, f2.5 Tessar	134.50
KINE EXAKTA II, f2.1 Biotar	179.50
KINE EXAKTA V, f2.1 Biotar	313.75
National GRAFLEX II, f2.5	44.50
PRAKTIFLEX II, f2.5 Biotar, case	99.50
3 1/2x4 1/2 GRAFLEX B, RB, f4.5	49.50
3 1/2x4 1/2 GRAFLEX B, RB, f4.5	39.50
3 1/2x4 1/2 SUPER D GRAFLEX, RB, f4.5	239.00
4x5 SUPER D GRAFLEX, RB, f2.8	259.00

Average Shipping Weight 6 lbs.

16mm CAMERAS

Model	Price
BAH FILMO 700A, 3-lens, f1.9	259.00
3" f2.5, 17mm f2.7	331.00
BAH AUTOMASTER, Magazine, 3-lens turret, f2.5	349.95
CINE KODAK K, f1.9	89.50
CINE KODAK MAGAZINE, f1.9	99.50
REVERSE MAGAZINE, f1.9	182.50

Average Shipping Weight 12 lbs.

16mm PROJECTORS

Model	Price
BOLEX O, 8 & 16mm, 750W	331.00
KEYSTONE A-82, 750W	112.50
REVERSE 48, 750W	167.50

Average Shipping Weight 40 lbs.

HATCO, Sound/Silent, 1600 ft., 750W, 179.50

BELL & HOWELL 138, Sound/Silent, 1600 ft. capacity, 750, 2" f1.6, 149.50

VICTOR 40, 750W Sound/Silent, 169.50

Average Shipping Weight 30 lbs.

SAVE \$32.25 **POLAROID CAMERA**

"Finished Picture in a Minute"

57⁵⁰ (Used) List \$89.75

- Coated Lens
- Built-in Flash Synchronization

Shp. Wt. 7 lbs.

SAVE \$50.00 LATEST MODEL Famous AMPRO

TAPE RECORDER and Playback Unit

69⁵⁰ (Used) List Price \$119.50

Complete with Microphone Also Attached to Your Radio Speaker

Plays 2 hrs. on a Single Reel which can be used again and again

Shp. wt 18 lbs

ROLL FILM CAMERAS

Model	Price
Agfa ISOLETTE, 3 1/2x2 1/4, f4.5	24.50
Kodak MEDALIST, f2.5, RF	89.50
Kodak MEDALIST II, f2.5, RF	312.50
Kodak MONITOR 620, f4.5	39.50
Kodak TOURIST, f4.5	71.00
Voigt. BESSA 66, f2.5	39.50
SUPER IKONTA A, Special, 3.5	89.50
SUPER IKONTA B, f2.8 Tess, RF	99.50
SUPER IKONTA BX, f2.8, RF	129.50
SUPER IKONTA C, f4.5, RF	69.50
SUPER IKONTA C, f3.5, RF	127.50

Average Shipping Weight 5 lbs.

USED PRESS CAMERAS

Model	Price
2 1/4x3 1/4 CENTURY GRAPHIC, f4.5	74.50
4x5 Anniv. SPEED GRAPHIC, f4.5	139.50
Wollakod, RF, solenoid	119.50
4x5 MERIDIAN, f4.5 Kodak RF	169.50
4x5 CROWN GRAPHIC, f4.7, Kalenit RF, FULL SYNCHRO shtr.	169.50
4x5 PACEMAKER SPEED GRAPHIC, f4.7, Ektar 5", RF, gun	199.50

Average Shipping Weight 12 lbs.

SLIDE PROJECTORS

Model	Price
ARGUS 2x2, 100 Watt	27.95
GoGo NU-MANOMATIC 2x2, 300W, blower-cooled	82.48
GoGo REFLEX 2 1/2x2 1/4, 300W	74.95
KODASLIDE TABLE VIEWER	95.00
LA BELLE AUTOMATIC 2x2, 500W, with blower	91.35
SVE AAA 2x2, 300W	77.50
VIEWLUX V-33 2x2, 300W, blr	54.75

Average Shipping Weight 10 lbs.

ENLARGERS

Model	Price
DeJUR Professional, 4x5, f4.5 lens, condenser	189.50
DeJUR Versatile II, up to 3 1/2x4 1/2, f4.5, condenser	109.50
ELWOOD S-2, 3x7	79.40
FEDERAL 249, 2 1/2x3 1/4, f6.3	44.50
Simmon OMIGA B4, f4.5	145.99

Average Shipping Weight 40 lbs.

SAVE \$89.08 **Omega D2 4x5 Enlarger**

149⁵⁰ used

- 5 1/4" f4.5 Lens
- Double Condenser Lighting System

List \$238.58

Shp. wt. 50 lbs.

PEERLESS CAMERA STORES
Dept. MB-138 East 44th St., New York 17, N.Y.

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I offer \$..... plus my equipment.

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† Lens is coated to reduce internal reflections; improves results in color or black and white.
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TWE ZOOM VARI-FOCUS VIEWFINDER
for Leica and Contax

32⁵⁰ NEW List \$59.95

Shp. wt 1 lb.

Adjustable for all lenses from 35mm to 200mm in focal length with full parallax compensation

PEERLESS CAMERA STORES
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More people buy argus C-3 than any other fine 35mm camera

The more you know about precision 35mm cameras, the better you understand the sweeping preference for Argus C-3 for striking color, and black-and-white shots. More than 600,000 satisfied owners are now using the Argus C-3. Familiar to you are the coupled range-finder, the color-corrected f:3.5 lens and the 1/300 shutter for stopping action. Plug-in synchronized

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argus C-3
CAMERA+FLASH+CASE

Price subject to
change without notice

\$66⁵⁰

Including Federal Excise Tax

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WORLD'S LARGEST MANUFACTURER OF 35mm CAMERAS

Better Filters, Better Pictures

Some artists use pigments—some use cameras—but every artist adapts the tone scale of his subject to fit the effect he desires.

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Kodak Wratten Filters are the world's standard of filter accuracy and performance. There are many types—but your basic kit for black-and-white photography consists of the K2, G, A, B, C5, and X1. Each has a range of indispensable applications; each is available as part of the Kodak Combination Lens Attachments system, in a size to suit almost any amateur camera.

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